

Wm. Archer on Playwrights and Critics

THE DRAMATIC MIRROR



APRIL
22
1914

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JAMES H. DOYLE

Shakespeare's 350th Anniversary



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FROM THE LAST ACT OF "SEVEN KEYS TO BALDPATE"
FROM THE CURRENT BILLS



THE NEW YORK DRAMATIC MIRROR

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MORRIS CHAIR REFLECTIONS OF WILLIAM ARCHER

WILLIAM ARCHER is another of those clever Englishmen who was born in Scotland. Long identified with the best manifestations of the English-speaking stage, he is known as having lent authority to many popular and substantial dramatic truths. His position of distinction is probably as much appreciated in this country as it is abroad. Regard of people this side of the water has been expressed in his being selected in 1908 to be British representative of the New Theater. Perhaps he, like Peg o' My Heart, would "mention that to few people," in view of the disastrous outcome of the venture; but the connection really wasn't to his discredit, as all who persuaded him into it meant well, and it certainly was a grand ruin. In all events, the fact remains that his influence has been so far-reaching that he enjoys a reputation gained by most able men only after death. That is why a lady accustomed to hob-nobbing with the American great, flustered prettily when I introduced her to Mr. Archer. "William Archer!" she echoed to me afterward. "Why, I remember reading books by him when I was a little girl." And she explained that the admiration and respect felt then for his work, had made him a sort of literary idol, never to be visualized unless by some miracle of circumstance such as the present.

It was William Archer who first let down the bars and admitted Ibsen into England—a simple little feat, as all worthy acts are. Mr. Archer has shown a disposition to dismiss that as a move of much exaggerated significance—not the introduction of Ibsen to the English-speaking world, but his own part in it. "I certainly believe Ibsen to be a great dramatist," he once said in a letter to *THE MIRROR*, "but insinuations that I admire him because I 'adapted' him is a curious inversion of truth. I hold him to be so great a dramatist that I absolutely decline to 'adapt' him." What Mr. Archer maintains is that he made simply faithful translations. In 1878, before he was a critic at all, he said, he made "what might be technically called an 'adaptation' of *The Pillars of Society*. For this I received either £20 or £25 (I forget which) from W. H. Vernon, who produced it at a Gaiety matinee." Concerning the amount paid, he said that he didn't aim for any pecuniary return, citing another case, in 1879, when Charles Charrington produced *A Doll's House*, from which he received nothing at all. What William Archer has done in the matter of popularizing Ibsen in England and in this country, however, speaks for itself, and is now so substantial a part of modern dramatic history that in deference to his feeling, which he must have iterated and reiterated to interviewers, I said nothing whatsoever to him about Ibsen, but made the subject William Archer himself.

Unable to keep his first appointment with me, he came earlier to me at the office, in person, and with that thoughtful courtesy of the English gentleman placed himself at my disposal for the desired half hour. About ten minutes later I had him comfortably seated in a Morris chair at the Dramatists' Club, with Bronson Howard's library forming the background along the opposite wall, and fully determined to make the most of my opportunity.

"The qualifications for a dramatic critic," he said, smiling a bit, at my first question, "are—well, he should be keen on the drama. He should care for it and be anxious to foster its best. The more he knows of dramatic literature the better. Part of his education should be attendance at actual plays, to supplement what he has learned of the history and theory. There's no harm knowing the theories, provided one discriminates as to the sense of them, and no good knowing them unless one feels the essence." He broke off abruptly. "Really, I don't know that there's so much to be said about it. All sorts and degrees of critics exist. Perhaps you were present at Shaw's *Fanny's First Play*, and saw the characters representing the critics of London. They



WILLIAM ARCHER.

were caricatures, but there was some truth about them.

"Much so-called dramatic criticism is merely theatrical reporting. At the same time a true critic has to get to the feeling of the audience, and audiences, like critics, are of all kinds and conditions. The whole thing," he said suddenly as an idea occurred to him, "is that in order to be a dramatic critic one should know what one likes, and command the ability to express that opinion well. I think that covers about everything. If you don't instinctively know what you like, you can't be taught. No formula can make a critic of a man who hasn't developed some sense of preferences. It's the man, material and art. "Disraeli's definition of critics as 'the men who have failed in literature and art,' is frequently true. But that doesn't make them any less competent as critics. The analytic faculty is different from the constructive. They are easily separable, and quite readily employed in distinct professions. I tried my hand at playwriting, and finding I was not likely to

make myself distinguished at it, gave it up. I have no power to write good plays, and no inclination to write bad ones. If I had any talent for writing plays, I should do so without scruple. In spite of lack of success, however, I think the critic who has failed in the writing game is all the better for having tried, for having applied the technical processes.

"There seems to be some difficulty with regard to first night criticisms, the brief time in which the daily newspaper reviewers are compelled to write their accounts. In England there have been a number of efforts to obviate the condition, some of them really creditable. The most successful there is possibly that by which a play is begun on first night a half hour earlier. But neither in England nor in America is there any plan so successful as that operating in France, where they give a brief account of the production of the night before as a matter of record, and then the extended critique, or *feuilleton*, later. It would not require a concerted effort on the part of the various papers to put such a plan in operation. An individual sheet might do it, although, of course, one must take into consideration that journalistic idea of having a scoop, or at least an account that is simultaneous with all others.

"Nevertheless there is much to be said in favor of 'Hottentot' criticism. So perhaps the English way of maintaining it, and at the same time making more time in which to write it, is better. You see, when a play goes in—on an opening night only, of course—at eight, or even at seven-thirty, to be over at ten-thirty, why, there is certainly reasonable time remaining before an edition goes to press, in which to write a careful review. For my part, I am a very slow worker. I doubt if I could undertake morning paper work now. My present criticisms appear in the *Star*, a ha'penny evening paper, so I may, and often do, write until three o'clock in the morning.

"A question that frequently arises is whether or not a critic should tell the plot of a play. I think that is a matter in which the critic is called upon to exercise his own judgment, and in which no hard-and-fast rule may be set. At times the telling of the story of a play really does harm. I mean in a case where practically everything depends on the story. But where the play is principally the development of character, it is not likely that much injury will be sustained."

It would never do to let Mr. Archer go without a sentiment or two on playwriting. He is one of the few who have genuine respect for real dramatic craftsmanship. "It is melancholy to reflect," he once said, "that if all the money which is squandered year by year on hopeless and foredoomed theatrical enterprises could be collected and wisely administered, it would serve to endow a national theater—aye, and a national opera to boot." He seemed glad to speak on writing for the stage. "There is an intelligent interest in the subject in America," he observed, "evidenced by schools of playwriting such as those of Professor Baker at Harvard, and Professor Phelps at Yale. Playwriting may not be taught in the sense of endowing a man with reason, but people can be made to think. They can learn processes, and certainly beginners may be shown what not to do."

ARTHUR EDWIN KNOWS.

TWO ANNIVERSARIES OF SHAKESPEARE THE SAME DAY

Three Hundred and Fiftieth of His Birth, April 23, Two Hundred and Ninety-Eighth of His Death, Same Day of the Month, 1914

By FRANK H. BROOKS

WILLIAM SHAKESPEARE was born at Stratford-upon-Avon, April 23, 1564.

There is no record of this, but as he was baptized April 26, and as it was the custom at that time to christen infants when they were three days old, the date of his birth has been fixed as given.

The first formal attempt at an account of Shakespeare's life was by Nicholas Rowe in 1709, ninety-three years after Shakespeare's death.

Lineage on the paternal side has not been traced farther than his grandfather. His father, John, was a glover, a dealer in wool and an office-holder.

His mother was Mary Arden. Her father was Robert Arden. He died in 1556. The family on the maternal side was "the most ancient in Warwickshire." Nothing is known of Mary Arden's mother. Mary was the youngest of seven children, all daughters; there is no registry of the marriage of Shakespeare's parents.

When Shakespeare's mother died, he was forty-five years old and had produced most of his plays.

Shakespeare was married in the Fall of 1582. He was nineteen years old at the time. There is no record of the marriage, but as Anne Hathaway, his wife, died Aug. 6, 1623, her birth must have been eight years before that of her husband's.

They had three children, Susanna, baptised May 26, 1583; Hamnet and Judith, twins, were born Feb. 2, 1585. Hamnet, the only son, died when he was twelve years old.

Within fifty years after Shakespeare's death the line was extinct.

His wife died Aug. 6, 1623.

Susanna's first husband was Mr. John Hall, afterwards a physician. The marriage occurred June 5, 1607. By him she had one child, a daughter, christened Elizabeth. Elizabeth married Thomas Nashe April 22, 1620, who died April 4, 1647. Susanna's second husband was John Barnard; the marriage occurred June 5, 1649. Susanna died Feb. 17, 1690 (or 1679).

Judith was married to Thomas Quincy Feb. 10, 1616. She died in her seventy-seventh year. By Mr. Quincy she had three sons, Shakespeare, Richard and Thomas. They all died unmarried.

Shakespeare's sister, Joan Hart, left descendants who owned the Henley Street house up to the time of its purchase in 1847 by the nation.

Of Shakespeare's boyhood but little is known. It is assumed that he was about seven years old when he attended the grammar school at Stratford. It is believed that he was about twenty-two years old when he went to London, and it is almost certain that his first acquaintance with a playhouse was after he went to the great city.

From 1585 to 1592 he did nothing in London which attracted the attention of any chronicler. In the latter year, however, he excited the envy and jealousy of one Robert Greene, described as "a disappointed and dying playwright." He mentioned Shakespeare in a way that showed deep-rooted gangrene in the make-up of Shakespeare's critic.

The earliest reference to his appearance on the stage is of his playing in two comedies before Queen Elizabeth at Greenwich Palace in December, 1594.

According to reports, Her Majesty was favorably impressed with Shakespeare, if not when he first played before her, certainly later, for after she had seen his King Henry IV., it is said that she took such a fancy to the Falstaff in that play that she requested the author to continue the character through another play, and to represent Falstaff in love "whereupon," says a chronicler, "he wrote Merry Wives of Windsor."

The playhouses in which he appeared in his early career are, in the order named, the Theater, the Curtain, the Rose, the Globe, and the Blackfriars. The Globe was the one with which he was regularly connected. At the Blackfriars he played a leading part in Jonson's Every Man in his Humor, September, 1598.

Soon after King James ascended the throne he granted a license to Shakespeare and his company to perform in London and the provinces. Shakespeare played before the King in December, 1603.

Of the parts played by Shakespeare in his own plays there is little information. One tradition is that he personated Adam in As You Like It, and Rowe says that he acted "the Ghost in his own Hamlet." It does not appear that he ever had a stellar part. It is noted by some writers that his reputation never mounted high after 1609. By that time a new school of dramatists came into favor. The cry, even then, was for something new.

Of the date of his writings, both plays and son-

nets, there is nothing absolutely definite. The list appended is the one most generally accredited:

Midsummer Night's Dream, written 1592; printed	1600
First poem of Venus and Adonis, published	1593
Lucrece, printed	1594
Comedy of Errors, before	1594
First printed play issued, The First Part of the Contention Between Two Famous Houses of York and Lancaster, now known as Henry VI., part 2	1594
Titus Andronicus, first printed	1594
Taming of the Shrew, first printed	1594
The True Tragedy of Richard, Duke of York, now known as Henry VI., part 3	1595
Romeo and Juliet, written	1596
Merchant of Venice, written	1597



WILLIAM SHAKESPEARE.

The Tragedy of King Richard III., written about	1595
The Tragedy of King Richard III., printed	1597
The Tragedies of King Richard II., written about	1596
The Tragedies of King Richard II., published	1597
Love's Labor's Lost, first printed	1598
History of Henry IV., part 1, printed	1598
The Passionate Pilgrime, including Sonnets to Sundry Notes of Musicks, printed	1599
The Chronicle History of Henry Vth, written in	1599
The Chronicle History of Henry Vth, printed	1600
Second Part Henry Vth, first printed	1600



THE SHAKESPEARE ARMS.

As You Like It, written	1600
Much Ado About Nothing, written and first printed	1600
Twelfth Night, written	1601
Julius Caesar, written	1602
Merry Wives of Windsor, written about	1593
Merry Wives of Windsor, printed	1602
Measure for Measure, written	1603
Hamlet, written and first produced	1603
Shakespeare is said to have retired from the stage in 1604 and to have returned to Stratford. Be that as it may, the following plays are credited to him after that:	
Othello, written	1604
Macbeth, about	1604
Antony and Cleopatra, written about	1607
King Lear, written about 1600 and printed	1608
Troilus and Cressida, first printed	1609
Shakespeare's Sonnets, first printed	1609
Cymbeline, written	1609
Partly wrote Pericles, Prince of Tyre, and first printed	1609
Coriolanus, written	1610
Winter's Tale and Tempest, about	1611
According to another authority, Othello was first printed in 1622; as noted above, it was written	
Number of plays written	36

The Globe Theater to which Shakespeare was regularly attached was burned June 29, 1613, while Henry VIII was being performed.

Shakespeare died Tuesday, April 23, 1616, at Stratford, where he was born. Fifty years after he had passed away the story was printed that one night in the latter part of March, 1616, his friends, Drayton and Ben Jonson, had a "merry meeting" in a Stratford tavern, and that "the three drank too hard, for Shakespeare died of a fever there contracted."

A more friendly chronicler, however, states that Shakespeare's death was caused by the wretched sanitary conditions of the immediate neighborhood of New Place.

The funeral of "Will Shakespeare, gent." according to the parish register, occurred April 25.

The Shakespeare Jubilee projected by Garrick was celebrated at Stratford Sept. 6-8, 1796. A similar festival was had April 23, 1836, and the Tercentenary of Shakespeare's birth was observed at Stratford, April 23-29, 1864.

There are in this country three statues of Shakespeare (not including many busts and portraits), in New York City, Chicago and St. Louis.

"Doubtless," says the Rev. H. N. Hudson, LL.D., of Boston, "it was his nature in whatever he undertook, to do his best . . . and he approved himself the greatest, wisest, sweetest of men."

In an address delivered in the Auditorium, Chicago, May 11, 1891, Colonel Robert G. Ingersoll, closed his eulogy on Shakespeare with these words:

"To him the world paid tribute, and nature poured her riches at his feet. Shakespeare lived all lives. He mocked and worshipped all gods. He knew the careless shallows and tragic depths. His giving was hoarding, and with him waste itself was wealth. His mind was an intellectual ocean whose waves touched all the shores of thought; an ocean toward which all rivers ran, and from which the isles and continents of thought now receive their dews and rains."

SAFEGUARDING THEATERS

Safety Engineering offers some advice to theater owners on how to make theaters safer and prevent disasters from fire. Says the article:

"To be safe, a theater should have a proscenium wall separating the stage section from the auditorium section—this corresponds with the brick front wall of the average fireplace; an asbestos curtain over the enormous opening in the proscenium wall to prevent radiation of the heat of a stage fire into the auditorium, and automatic sprinklers under the stage roof—also elsewhere, by the way—to drench fires with water automatically."

"With proper physical division of the auditorium from the stage section positive segregation of service features, such as dressing rooms, property room, scene storage and carpenter shop, automatic sprinkler protection in certain portions and vents in the stage roof, as well as a system of ventilation to help the vents act properly, a theater has a sufficient measure of passive fire resistance."

THE swaggerers, so puffed up by self-conceit that they are confident oversoon of their success, can never be taken for men of talent save by fools.—BALZAC.

MADAME CRITIC

NOW that Spring is here and our ideas are undergoing a thorough overhauling, won't some progressing young stage-manager suddenly become obsessed with the idea that one or two changes might be persuaded into the American art of acting which would relieve a nervous tension from which audiences are compelled to suffer when they are most interested?

For instance—oh, I would like to discover the identity of the person who first conceived the notion—why should a man talk down a woman's back when confessing his all-consuming passion for her?

Of course, the disciples of American technique will answer that this is done so that the audience can see the faces of the two actors. That seems a plausible excuse, but when I make the comparison between the methods pursued by Continental actors in their love scenes and the crudities of our own, the difference is worth investigating.

The love scene in a play is above all others the one which should ring true. Alas, how often is it mechanical and insincere! The other evening I almost laughed aloud as I watched an actor pouring out his adoration. He stood about a foot back from the object of his love. His eyes were fixed on the tip of the young woman's left ear, while with each breath he blew a stray wisp of hair into her eye. This kept her busy arranging her coiffure.

By some, perhaps, this gesture might seem to be similar to the many natural little acts of Duse's, which proclaimed her the mistress of ease on the stage; but the young woman in this instance was not at all easy or natural. She was stiff, and if one had not heard what the lover was saying it might have been supposed that her thoughts were many miles away—as no doubt they were.

Now, we all know that the first thing a lover does when he tells of his love is to look right into her eyes. We may not have had personal experience in such a scene, but at least the magazines and novels have enlightened us as to this move. Who, in real life, would pay the slightest attention to a man who stood off in

views of my readers on this subject. Let us do away with the unnatural, stilted love-scene as entirely as we have banished the once ever-necessary foot-stool on which the ingenue crouched at the feet of an adult when she blushingly confided that she had given her heart that night to the juvenile. Sincerity should be the keynote in love-scenes.

I listened to an interesting conversation the other evening at a performance of *Moral* at the German Theater. Yes, I am getting the habit of journeying down to the Irving Place, and I observe each visit that there is an added number of recruits from uptown. Those Germans have a fashion of so disguising themselves and employing different mannerisms that for the life of me they keep me guessing for some time after they make their first appearance in each new play.

Take the Herr Direktor, Rudolf Christians, for instance. In *Moral* he appeared as a spoiled leonine Teuton with a long, most realistic beard and little tricks of voice and action which surprised me, since I had last seen him as the tender lover in *Taps*. It required one entire act before I discovered his identity.

Then there was a chap named Rub, who didn't have more than a dozen words to speak during the three acts, but he was so funny in his make up and ways that the audience laughed every time he turned his head or looked over his spectacles. Rub is a chameleon, I vow. Although he appeared as homely as possible, a sweet, young thing from somewhere east of the Park kept remarking: "Isn't he too sweet? Isn't he lovely? Don't you just love him?"

There was a party of them occupying an entire row, and I knew from the Honest-to-London accent of the women that they were Americans who had been over—on more than one boat and had never quite been able to eradicate the fog from their throats. Though crude in expression, they meant to be ecstatic. While listening to their chatter I heard a deeper note join in and craned my neck to see whence the foreign accent sounded.

Why, it was Prince Troubetskoy! A Russian prince at the Deutsches Theater! Yes. And he was enjoying himself, too, with the feeling of one who has never known the oppression of a title.

I could not help hearing every word he said any more than could lots of other people. And it was all complimentary, too. The Prince confessed that he couldn't understand a word he heard—he wished he had kept up his German—but he enjoyed the acting immensely. He had spoken German fluently until he reached the age of seven. After that, somehow, he had neglected it. However, he did not suffer because of this, for one of the young women in the party explained all that transpired and all that was about to transpire, until the natives of the Irving Place section wished that she had stayed home. Troubetskoy made one observation which impressed me as possessing considerable truth.

"On your stage," he remarked to his friends, "eighty people will come and go during three or four acts without meaning anything. In this play there are only a few characters, but each stands out distinctly; each means something and contributes his necessary share to the complete production. The difference is quite apparent to me. I should say that the Americans act physically, while these people act mentally."

So Frances Starr is to have Montagu Love for her next leading man!

She is to be congratulated. I haven't heard much about Mr. Love since he made his first appearance here with Cyril Maude in *The Second in Command*, but his good points did not escape me on the opening night. The idea of his remaining in this country, however, had not entered my mind, for, somehow, I supposed him to be a fixture with the Maude repertoire. In *The Second in Command* we hear a great deal of talk from the heroine about a picture with the title, *Portrait of an Officer*, which she has just seen at an art exhibition and to the unknown original of which we are made to suspect she has given her heart. All of which was very interesting. The play moved along with fascination. The rest of it depended upon how true a likeness the *Portrait of an Officer* would prove to the man himself.

In this role, our own Guy Standing had never failed to delight the eye. And in Mr. Maude's company the responsibility rested with Mr. Montagu Love. He looked the expected part. A more truly British gentleman and officer never stepped upon the American stage. Now my ideas of such a type may not be in accordance with those of born English people, and for all I know he may be Scotch or Irish, but we Americans have a standardised notion of a

Britisher, and Montagu is all of that. I judged him to be a man of about forty, of dignity and experience in the world. He might have fought in the Boer War with bravery and honors.

In the next play he appeared as a young man of some twenty years. I rubbed my eyes. Yes, there was the name on the programme. Again in the next play he was an old man—which sort of role I trust he may never excursion into again, for he was not good at all; besides, there is so little genuine, leading-man youth on our stage. A handsome, unaffected, young leading man with a fine physique is as rare as real rubies used to be, before they started to manufacture perfect imitations, and as hen's teeth still are.

Mr. Love should prove a valuable acquisition to the Belasco forces.

MADAME CRITIC.



Personal



DOYLE.—The picture which adorns this week's cover of *The Mirror* represents the familiar features of Mr. James H. Doyle, the well-known stage director, from a photograph by Bangs. After considering sev-



MISS OLGA ROLLER.

White, N. Y.

eral tempting offers to return to the moving picture field, in which he is highly experienced, Mr. Doyle recently decided to remain a second season with the Keith-Albee company of Providence, which is considered one of the best Summer stock organizations in the country. Mr. Doyle's services are in wide demand. He is a tireless worker and one of the few artistic producers who can develop the "punch."

EMMONS.—Henry V. Emmons and Eva Moore will soon produce *A Dear Fool* at a West End theater, London, where the comedy has not yet been on view.

HACKETT.—How does it look in print and will it so appear on graven cards? Sir James K. Hackett, Bart.

MAUDE.—Cyril Maude will complete his American engagement at Wallack's April 25 and take his departure on the *Mauretania*, April 28. He will make a serious effort upon his return to England to interest the members of his profession in the establishment of a home for aged and indigent actors, founded and conducted on lines similar to those which have made the Actors' Home in America a brilliant success. Mr. Maude, with other noted players, will give a benefit performance for this home at a later date, when he will be seen in selections from his several successes.

ROLLER.—Olga Roller is credited with a rather heroic achievement. As there was no understudy ready to go on, Miss Roller, playing the title-role in *Madame Moselle* at the Garrick Theater, Chicago, on Sunday, April 12, was obliged to appear suffering from a severe attack of bronchitis.

GEORGE EDWARDS is engaged in a conflict with the Lord Chamberlain over his proposal to allow smoking in the auditorium of his theater, the Gaiety, in London. His Lordship maintains in case of the innovation Mr. Edwards must abandon his theater license which was issued from the Lord Chamberlain's office and apply to the London City Council for a music hall license. Mr. Edwards does not want to give up the former and contends that legally he cannot be prevented from permitting smoking in the theater.



THE RED BULL PLAYHOUSE.
(From Kirkman's Drolls, Published in 1672.)

the distance while he eyed the ceiling or some other unresponsive spot—as I have noted done on our stage at various times—and poured from the seething cauldron of his soul melting words? The exceptions of a man in everyday life who looks somewhere else than at the loved one when he confides his heart-story are so rare that they are not worth considering in securing an average. Some concession must be made in behalf of the heroine's face, so that the audience gets full-view glimpses of it; but, I am sure, many will agree with me that the audience prefers to feel that it is witnessing a genuine love scene between just two people and not one arranged to show off facial expression chiefly. Rather let the audience play the part of an unsuspected third person.

Am I right? I should be pleased to receive the

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SHAKESPEARE'S BIRTHDAY

THREE hundred and fifty years ago to-morrow, WILLIAM SHAKESPEARE, the world's greatest dramatist, was born at Stratford-on-Avon, and all over the world, wherever Germanic ideals prevail, and in some Latin countries—England, North America, Germany, Austria, Switzerland, Holland and the Scandinavian countries—the best minds in literature and the drama will pay tribute to his memory.

Although hundreds of performances of his plays will be presented on his birthday anniversary, it will hardly be a renaissance of SHAKESPEARE, for he has always been popular whenever an interpreter has been at hand to do him justice. After three centuries he still lives. Only last week THE MIRROR quoted Mr. YAMAMOTO, manager of the Imperial Theater, Tokio: "The Japanese like SHAKESPEARE."

How is the amazing popularity of this dramatist to be accounted for if not by the circumstance that in inventiveness, in characterization, in his essential genius for stage contrivance, his universality, and that indescribable something which enabled him to master the mystery of the stage as no other, he intuitively appeals to the imagination of the thinker no less than the multitude?

The French people have at all times been the greatest fault-finders of SHAKESPEARE, and to-day, after 300 years, the French language is still minus an authoritative translation of his works.

Quite recently M. GEORGES PELLESSIER has attracted attention to himself by practically repeating what VOLTAIRE said in derogation of our great dramatist more than a century ago. M. PELLESSIER has declared SHAKESPEARE to be a very bad dramatist and a poor psychologist. But coming from the spokesman of a nation which has itself produced no universal dramatist save MOLIERE—whose comedies hardly outrank those of SHERIDAN and GOLDSMITH—a nation whose most important drama is an imitation of the Greek, this criticism loses somewhat in significance.

Against that of M. PELLESSIER we have the opinion of GÖTTE, himself the author of the greatest tragedy since SHAKESPEARE; of EMERSON, of BYRON, of LESSING. Against the opinion of M. PELLESSIER, the academician, we have

GARRICK, KEAN, BOOTH, and IRVING, his interpreters.

It may not be a conclusive, but it is certainly a significant argument, that the plays of SHAKESPEARE of all his great contemporaries in England, Spain, France and Italy alone maintain their place in the repertoire of the greatest actors of England, Germany and Italy, and that the public, which is surely impressed less by his vaunted poetry than his wizardry of the stage, the acting force of his dramas and comedies, goes to see them. Only in France, the land of "classic taste for sobriety, order and harmonious proportions," there is neither a standard translation, an interpreter, nor an audience, for the Bard of Avon.

That the French are clever artists in every branch of art there is no denying. They are clever playwrights, but they have produced neither a SHAKESPEARE, a LOPE DE VEGA, a CALDERON, a GÖTTE nor a SCHILLER; nothing in their dramatic literature approximates either Hamlet or Faust. The thing that stands in their way is their "taste," which M. PELLESSIER describes with true national self-appreciation, "that classic taste for sobriety, order and harmonious proportion."

That taste has no conception of the grandeur of the elemental beauty, the awful majesty which the rest of the world admires in the creative mind of SHAKESPEARE.

HEINE said that the two most wonderful humorous characters in all literature were SHAKESPEARE's Falstaff and CERVANTES's Don Quixote. The whole world has proclaimed the unapproached grandeur of his tragic figures. He has given to the world plays which are essentially as much a part of the stage as the footlights.

THE death of Mr. McKEE RANKIN has deprived the American stage of an actor who at one time commanded the interest of the best class of playgoers in the United States. His Rip Van Winkle in the '70s was regarded by many as the equal of JEFFERSON's; his acting in The Danites and his realistic brutality as Jacques in The Two Orphans is not yet forgotten. In his younger days he was an impressive, individual artist. As a manager, though at times signally successful, his artistic temperament was too often in conflict with his business sense.

BOOK REVIEW

"STUDIES IN STAGECRAFT," by Clayton Hamilton. New York: Henry Holt & Co., 1914. Pp. 298. Price, \$1.50 net.

"This is another collection of those chatty essays on the drama which THE MIRROR found so admirable in another volume from the same pen, entitled 'The Theory of the Theater.' Whether one agrees with Mr. Hamilton in his various theories or not, he writes fluently about the contemporary drama, and he is never dull nor disposed to temporize. He is an observer who sees beneath the surface, and he strikes out straight from the shoulder, resourceful in material, authoritative in his attitude and direct in his attack of a subject. One likes to read a writer like that. The present volume consists of twenty-four chapters, or essays, ranging in topics from such themes as 'The Decorative Drama,' 'The Modern Art of Stage-Direction,' 'A Plea for a New Type of Play,' to 'Rhythm and Tempo,' 'The Art of the Moving Picture Play,' 'The One-Act Play in America,' and 'The Function of Dramatic Criticism.' These various topics make entertaining reading and evidence the handiwork of a writer who has made a study of his subject and has a peculiar genius for discussing the theater in an analytical manner.

Wherein Mr. Hamilton betrays his youth is in his too ready abandonment of standards and in his adoption of ephemeral apparitions and expedients of modern craftsmanship as laws of permanent effect on the drama of the future. He hails as progressive certain movements in the theater which hardly merit that adjective and are rather indicative of a decline. We observe this tendency to a marked degree in his readiness to account for the favor accorded such "still-life" dramas as Hindle Wakes on the theory that they constitute an entirely new school of play, which is taking or has taken the place of the drama constructed according to the approved dictum that action is the prime essential of a play, whereas we look upon the phenomenon rather as an anomaly of species. Contemporaneously with the stormy tragedies of Marlowe, Shakespeare, Beaumont and Fletcher, etc., appeared the tranquil domestic drama of A Woman Killed with Kindness, by Thomas Heywood.

We find him accepting too freely a degenerate condition of the theater—or at least deficiencies—by which he impliedly places The Truandbolt, The Blue Bird, or What Every Woman Knows on par with plays by Shakespeare. Now, the most difficult thing in the technique of art is form; and though Shakespeare wrote for a stage that was substantially without scenery, his work is that of a craftsman who met consistently the requirements of the form expected of him. While the author holds the drama of other days to be compounded of only two elements—character and action—and that of to-day to be compounded of "action, character and setting," he omits in the first category of plays the element of literature.

We conceive the circumstance that "for the present actor it was necessary to write rotund, rhetorical speeches which should give him ample opportunity for elocution and the use of sweeping gesture," to be due to the deeper passions which were expressed in the more elemental drama of the standard writers, rather than to any canon of fashion which dictates the writing of common conversation. The difference lies in the descent from the idealism of the past to the realism of the present. "People," declares Mr. H., "do not actually talk in verse; yet the truth is that people in a highly tragic mood, in passion or in intervals of poetic excitement, do talk in verse, and the proof is that a lady some years ago compiled numerous parallel passages from Shakespeare with prose passages from a certain distinguished American orator on related topics, and without difficulty cast the latter in the form of Shakespeare's lambe pentameter."

If we accepted the theory that colloquialism has usurped literary style on the stage of to-day, and that settings and photographic realism of scene are among the progressive marks of modern stage evolution, as Mr. Hamilton certainly implies in his chapter on "The New Art of Making Plays," we must accept the inexorable fact that Shakespeare is lost to us forever, and that in future we shall see no more great actors like Irving, like Booth, like Forbes-Robertson; and Rostand's and Hauptmann's avocation will be gone, since they write in blank verse.

But we think not so. Colloquialism may score its isolated triumphs, but the future

great actor will speak the impassioned language of the inspired dramatist, the pure diction of standard English. The complex life of to-day will be reduced to the expression of a single elemental passion, and character will be the keynote of action which will make us forget scenery and setting, as well as the question whether we see the delineation in the frame of the pictorial stage or some other kind of stage. Centuries intervened between Sophocles and Shakespeare, and other centuries intervened between Hamlet and Faust.

We hear a great deal about the picture-frame stage and its apparent influence on the modern play. Mr. Hamilton, too, has been influenced by this theory of Mr. Walkley; but, in truth, the day when the alteration of the stage could possibly exercise any bearing on the subject is so remote that it ceases to have any factorial relation to the modern theater. Generations have passed since even the stage-apron was sought but an ornamental remnant of the old stage of the Red Bull.

F. F. S.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-box or forwarded to their private addresses if on file in THE MIRROR's office. No questions answered by mail.]

B. B. Bronx.—Mae Desmond is now the leading woman at Poll's Theater, Worcester, Mass.

V. G. S., New York.—Beatrice Morgan is now in vaudeville. She played recently in the Hadden Opera House.

O. N., Chicago.—Lella Shaw has joined the stock company at the Shubert Theater, Minneapolis, as leading woman.

Tim, N. Y. C.—Letter addressed to Miss Maurice Wood, care DRAMATIC MIRROR, will reach her.

M. G. H.—We are not aware of Karl Anthony's demise. He was seen on Broadway only recently. Some one must have been hoaxing you.

W. F. K.—If you will address letter to Miss Bonstelle, you will, no doubt, receive all the information you desire about the prize-play contest.

A. W. BROOKS, Beaumont, Mass.—Somerset Maugham's play was evidently withdrawn for business reasons, which only its manager can answer. The play is now running in London.

CONSTANT READER, Pittsburgh.—Paul Doucet is with Henrietta Crossman in The Tongues of Men, or can be addressed en route in care of Mr. Dixie Hines, Knickerbocker Theater Building, New York City.

T. F. K., Newport.—We suggest that you communicate with play agents and brokers (whose cards you will find in our advertising columns) if you desire to place vaudeville sketches. Many performers buy them direct from the authors. In modern picture plays it is customary to give: A brief synopsis of the story, cast of characters, description of scenes, then a scenario giving the scenes step by step, and the action to be portrayed in each of them.

Mrs. MARION L., Denver.—New York is overrun with playwrights, many of them clever, many who have had plays produced. A better course is to seek an interview with visiting stars and endeavor to interest them in a play, which is more easily accomplished there than here. Consult THE MIRROR advertising columns for names of play-brokers, and send them your plays to handle on commission. They have access to managers, which will save you heart-breaking experiences and disappointments.

HAROLD M. SILVERSTEIN, Shreveport.—Teachers of playwriting are Professors George Pierce Baker, of Harvard; Phelps, Yale; Charles Sears Baldwin, of Columbia; William T. Price, No. 1440 Broadway, New York. Mr. Price is the pioneer in this branch, he being the founder of the world's first school of playwriting, established in 1901. He is also the editor of the American Playwright.

J. E. A.—In order to obtain English copyright on a play, it used to be necessary to first have the play produced. The present ruling, however, is that a play must be published in England and ten copies sold in that country, immediately after which the play automatically becomes copyrighted. If the play is produced in England, the published version must be on sale fourteen days before production.

ON THE RIALTO

Lottie Collins is very vicious as Ellen in *The Belle of Bond Street*; but why will she pronounce it mon-i-gram?

Dear Young Actor: Before you seriously essay a society role, be sure that you have the sort of face that harmonizes with an evening suit.

Wilbur Finley Pauley, whose new play, written in collaboration with Walter Woods, and successfully produced without a title in stock at St. John, N. B., week of April 6, is a well-known newspaper man of this city, a member of the editorial staff of the *New York Times*. Mr. Woods has been identified with stock as manager and director for some time. The play was given such an enthusiastic reception, and the press opinions were so favorable, that Mr. Pauley paid a flying visit to St. John, arriving there in time for three week-end performances. The authors hope to see their play on Broadway next season.

The *Minion's* correspondent at Regina, Canada, writes:

"I note by a recent issue of *The Minion* that the manager of one of the Saskatoon theaters had placed a sign in his theater whereby visiting companies could tell where to get their copy of *The Minion*. To show you that we are in no way behind Saskatoon, I am enclosing copy of a sign (size 23 x 16) which I had printed about a year and a half ago, and Manager Groves had it placed in the dressing rooms of the Regina Theater:

"HERE BEFORE YOU.

"WHAT?

"WHY?

"THE NEW YORK DRAMATIC MINION.

"GET YOUR COPY AT

"THE WESTERN NEWS CO.,

"1708 BOHE ST.

"S. G. MCINTYRE, LOCAL REPRESENTATIVE.

"If the enclosed sign were placed in theaters by representatives of *The Minion* in cities of 50,000 or under, I think it would prove a great convenience to members of visiting companies, besides increasing the sale of *The Minion* in these places."

The marriage of Miss Billie Burke to Flo Ziegfeld raises an interesting question. What will Charles Frohman say to the wedding, and what influence will the wedding have on Miss Burke's future?

Miss Burke owes a vast deal to Mr. Frohman. He has given her a place in his family of favorites beside Maude Adams, Ethel Barrymore, and John Drew. She has kept company, as it were, with the aristocracy of the dramatic profession. Will she continue in that class, or will she descend from the pedestal on which Mr. Frohman has placed her? For, after all, Mr. Ziegfeld is occupying a materially different field from Mr. Frohman. His theatrical triumphs have been won in elaborate productions of colorful chorus-girl shows, in staging follies, and spectacles featuring the female form divine to the exclusion of that particular form of drama in which the present Mrs. Ziegfeld has scored her most flattering successes.

Will she remain with Mr. Frohman and still play sweet ingenues and mildly dramatic housewives, or will she pass under the management of her husband and become the attractive center of a many-hued spectacle of tights and tinkling tunes? Or will Mr. Ziegfeld break with the line of undertakings which is synonymous with his name, and invade the "legitimate" drama to feature Miss Burke in the sort of roles we have long identified with her personality and temperament?

A new occupation has been found for the merry Jack Tars who leave Uncle Sam's service on the big gray fighting ships to re-enter civil life. They are turning actors, and having a great time of it at that! The advent of Pinafote at the Hippodrome found the opening wedge. A goodly group of sailors were required to lend atmosphere to the production by manning the fighting tops, crow's nest and yardarms of the ancient frigate, some seventy feet above the water line. It wasn't work that stage chorus men took kindly to, but for the sailors it was a real joy. Application of the process of selection proved that a good many of the men discharged at the Brooklyn Navy Yard upon the completion of their enlistment can sing and dance and do a great many other things of value on the stage. The existence of quartettes, glee clubs, minstrel organizations and other bodies of entertainers aboard ship probably is responsible for their proficiency and adeptness.

GALSWORTHY'S NEW PLAY, "THE MOB"

Story of Next Season's Vehicle for Mr. Otis Skinner as Produced in Manchester

The Mob is the title of the play in which Mr. Otis Skinner will follow up his success in *Kismet* next season, opening at the National Theater, Washington, Oct. 13 next, as announced some time ago in *The Minion*. The play, by John Galsworthy, has four acts and an epilogue. It was originally produced by Mrs. Harriman at the Gaiety, Manchester, March 30, with Milton Rosmer in the role which Mr. Skinner is to play.

England has had cause to declare war against a small state—the actual locale is not mentioned, but the incidents point to the Boer War. Stephen More is a member of Parliament and an under-secretary to some department. He is a man with a conscience, and he feels deeply that the strong is oppressing the weak. Connected through marriage with a military family, he is challenged at the dinner table with his utter want of patriotism. His wife's father, a general in the army, protests against his making a speech in the House against the government's waging war on this little community. Ranged round the table are also relatives, who include a dean, a captain in the army, and an editor. More argues the points of his conviction, and draws an illustration, "If an army of Germans or Frenchmen invaded England, every man would be up in arms to defeat the invading force, and the same remarks apply to the small community against whom war is declared." In face of the family persuasion, and the intercession of his loving and devoted wife, More enters the House at the moment when blood has already been spilled, and urges Parliament, in a telling speech, "to avoid placing before the searchlight eyes of history the spectacle of yet another piece of national cynicism." He is bowled down, but not dismayed. Having admonished his own party, there is nothing left but to resign his under-secretaryship. His constituents are not slow to take umbrage at his action, and a deputation waits upon him and points out that his attitude is not in line with the wishes of his electors. As they sit round the table, the faint sound of bagpipes and the tramp of armed men are heard in the distance. The sound increases, and every man goes to the garden to watch the passing of the troops. Even More is impregnated with the patriotic spirit. He marches up and down the room to the step of the passing music. As the men slowly resume their seats, More is vacillating between love of country and his conscience. As the music dies away his spirit revolts against the iniquitous attack upon the weaker power. He will resign his seat. There is an affectionate parting between his wife Katherine and her brother, Captain Hubert, who leaves his wife Helen in his sister's charge. His regiment is ordered to the front. Katherine again implores her husband to give up his mad campaign against the war, but to no purpose. The wife's position is one that commands sympathy. The prattling child, the only offspring of the union, fails to draw the conscientious father from his ideal.

An illustration of his reception by the mob is forthcoming in his escaping from the theater by the stage door. His meeting has been disturbed by the mob. This, to a certain extent, is reminiscent of the escape of a certain member of the present government at Birmingham during the time of the Boer War. Stephen More is, however, surrounded by the mob, and is treated to a shower of bricks and other missiles which cut his forehead. He has been absent from home for six weeks. He returns, and his wife is anxiously waiting for him. Katherine awaits him in her bedroom. In the interval Hubert's wife rushes in, hysterically, and recites a hideous dream in which she had witnessed her husband, Hubert, wounded and dying. No sooner has Katherine pacified the terrified wife than Stephen enters. The greeting is somewhat cold at first, but the wife, full of love for the father of her child, turns suppliant, and on her knees begs him to give up his policy of political and social ruin. The passionate appeal and her long, howling hair entwined in his hands appear to be softening the determined man. With an effort he draws himself apart. "I will not sell my soul and my convictions," and he slowly leaves the room.

The dawn of the morning brings distressing news. General Sir John Julian, Katherine's father, intimates that his son Hubert has fallen in battle. This episode appears to refer to the death of General Roberts's only son while under the command of General Buller. Katherine is greatly distressed, and leaves to break the news to Hubert's wife. The general and More meet, and the general again protests against More's going on with his mad denunciation of the war. More is adamant, and they part. The final blow is struck when Katherine bids her husband farewell. She cannot rise to his moral convictions, and, since her brother has died for his country, she has decided to go out and nurse the wounded. She feels that she cannot stop at home listless, and prefers to sacrifice even child and husband. The blow is accentuated when More kisses the child and bids her farewell.

There has been an end to the British reverses, and a great victory has been announced. More, even in his hatred of the war, exclaims: "Thank God for that." The yells of the mob and the enthusiasm of victory suggest *Making Night*. The sound grows in volume until the dining-room of More's house is crowded with a yelling mob, who menace the anti-war champion. He stands on his dining table and addresses them: "You are the thing that kicks the weak, pelts women, howls down free speech; this to-day and that to-morrow. Brain you have none. Spirit—not the ghost of it! Nothing but body! If you are not cowardice, there is none. My country is not your country. Mine is this great country that shall never take toll from the weakness of others." The mob run riot, and a woman who has lost her son in the war snatches a knife from a Boy Scout, and in the melee that follows the idealist is found stabbed to the heart.

A scene named "The Aftermath" follows. It is the corner of a square at dawn. A statue stands out prominently with the inscription, "Erected to the memory of Stephen More. Faithful to his Ideals."

SHAKESPEARE CELEBRATION

Many Honors Sustain Memory of Great Dramatist on Occasion of His 350th Birthday

Commemoration of William Shakespeare's 350th birthday will be signalized by many and various functions throughout New York city by theatrical, literary and other organizations, as well as public schools and churches and synagogues.

At the Cathedral of St. John the Divine the Actors' Church Alliance of America will hold a special service on Sunday afternoon, April 26, at four o'clock. The Reverend Percy Stickney Grant, rector of the Church of the Ascension, will preach on the subject of Shakespeare's religion. A special musical programme has been arranged by Dr. Miles Farrow, organist of the cathedral.

The American Players' Club has already celebrated with a meeting at the Hotel Martinique, held on the night of April 15, when the Educational Players, under the direction of Mrs. Emma Sheridan Fry, gave several scenes from Shakespeare's plays. The organization will be, in addition, represented at the civic celebration.

The Strollers' Club, at its usual weekly Tuesday dinner, at the Hotel Grenoble, commemorated by entertaining Charles H. Montgomery as guest of honor and speaker. His subject was "Recent Startling Shakespearean Discoveries."

The Brooklyn celebration will be held at the Academy of Music, April 23, on which occasion the stage will be represented by Frederick Warde, the tragedian, who has been invited by the committee in charge. Many clergymen will recognize the Shakespearean celebration by delivering sermons of which Shakespeare will constitute the text. Hunter College celebrated Monday evening last. The City College chose Tues-

day for the occasion. Exercises will be held to-morrow at the Shakespeare statue in Central Park, at 2 o'clock, when a chorus of 300 school children will sing and a poem written by Percy Mackaye, whose father, Steele Mackaye, posed for the statue, will be read by Douglas J. Wood. Grace George will deliver the speech of Constance in *King John*, Montagu Love and James Dale, of the Cyril Maude Players, will give the Othello jealousy scene. Robert Mantell will recite Mark Antony's oration from *Julius Caesar*. In the evening there will be a Shakespeare dinner at the National Arts Club.

Robert Mantell and Margaret Anglin, supported by their companies, will give scenes from Shakespeare's plays at a professional matinee on Friday afternoon, at a place to be announced later. The outdoor celebration in Richmond will take place on Friday. A wreath will be laid at the foot of the statue by the president of the Shakespeare Club. Besides an address by Mayor Mitchell, the British Ambassador in Washington, Sir Cecil Arthur Spring-Rice, is expected here to deliver an oration.

On the same day an open-air meeting will be celebrated on Staten Island, with the assistance of juvenile dancers from Public School No. 17. A similar function, on a larger scale, will take place at Prospect Park, Brooklyn, where pupils from Public School No. 122 will produce historic dances. All the public and elementary schools of the city are planning their separate Shakespeare ceremonies. The young ladies of the Washington Irving High School have invented a masque in the style of the time of Shakespeare, which they will present.

The PUBLICITY MEN

Joseph di Lorenzo is doing press work for the Madison Square Dramatic Club of New York.

R. E. Long is responsible for the loud trumpeting attracting attention in advance of *When Dreams Come True*.

Joe Drum, who recently put over many stories for *The Queen of the Movies*, is now demonstrating his versatility as press representative for the 101 Ranch show.

The large amount of space secured for the new Columbia *Varsity Show* has been gotten mostly through the efforts of Beulah Livingstone.

Neal Harper, who placed the opening chorus for the George Brennan production of *Pilate's Daughter*, is doing press work for Feiber and Shea's *Canton Players* at the Grand Opera House, Canton, Ohio.

Signs-of-Spring Note: Dick Lambert, of the John Cort office, is holding a mental debate with himself as to purchase of a new straw hat or making his corn-colored topper of last year play a return date.

Mrs. Helen Haddy, who assists Edwin Wallace Dunn in the Cohan and Harris offices, was run down by a man on a bicycle one night last week, and sustained injuries that were painful although not serious.

Oscar, the famous maitre-d'hôtel at the Waldorf-Astoria, has named a salad after Olga Petrova, the Anglo-Polish star who is appearing in *Fantasia* at the Booth Theater. Oscar says that his salad is composed of ingredients hot enough to match the character of the play.

Ben Atwell invited Percy Heath to jump off High Bridge with him the other day as a way of terminating their friendly differences. E. Percy said he would if Ben would go first to test the drop, and, when Ben agreed, he called it off on the ground, that too many people would be glad to see him go over.

Mavis V. FitzGerald is now a member of the Writers' Club of London, and is most enthusiastic over same. "Charm, comeliness, and comfort are three rather worth-while qualities, and this is what one finds in this club." This is the first club that Miss FitzGerald has ever joined, not being interested in suffrage. Attending a meeting of the Women's League of London, Miss FitzGerald heard some interesting discussions. But playwrighting is receiving the sole attention of this writer, and she maintains that there is no climate in the world more conducive to good work than London.

In the large correspondence aroused among publicity men by a recent article on their profession in *The Minion*, is a typical letter sent the editor by W. de Waghstaffe, general press representative of the Liebler Company: "I have just read the article by Mr. H. H. Dounce on the 'Literature of the Press Agent,' he says: 'I consider it of extreme value to the press agent who undertakes his task of publicity with due regard for the man on the desk' in the newspaper office. It was a very difficult thing for the writer of this article to convey, without offending anyone, the important fact that press agents should regard all their matter with the same respect and conscience that all newspaper men do in making an accurate report of news for the newspaper. There is no work more interesting in its newspaper possibilities than the publicity department of a big theatrical producing firm, and I am quite sure that it can only be done effectively by placing yourself first in the position of the editor in charge of the dramatic news. I merely want to express the pleasure this article has given me, because it is an expression for a very important feature of theatrical news."

Press agents buy a great many dinners for a great many kind of people, but Delbert E. Davenport, the Shuberts' general press representative at Philadelphia, where he successfully booms attractions playing at the Lyric and Adelphi Theaters, was the honor of springing a distinct innovation in this favorite habit of publicity men by buying a dinner for a horse. This outburst of generosity was not voluntary on Mr. Davenport's part; but, quite on the contrary, it was entirely unavoidable. The horse simply walked up to this hustling young man's recently purchased automobile and greedily devoured most of the top, and was just proceeding to masticate the tires as dessert, when Mr. Davenport discovered the calamity. Words—many and varied words—came spontaneously from the press agent, who viciously backed the horse a block away without stopping. Then he surveyed the offending animal, and, as its driver came running on the scene, exclaimed: "Say, this thing you're driving is a goat in horse's hide. Feed him plenty of tin cans and give us fellows a chance to save our automobiles." Meanwhile Mr. Davenport cheerfully paid the horse's dinner bill, amounting to \$25, the full cost of a new top, and he continues to make a truly great success of securing seats of publicity for Shubert shows.

PROSPECTIVE NEW PRODUCTIONS

"YEOMEN OF THE GUARD"

Gilbert and Sullivan Opera Company to Revive Operetta in New York This Spring

The Gilbert and Sullivan Opera Company, headed by De Wolf Hopper and Alice Brady, closed in Washington on Saturday, to come immediately to New York and begin rehearsals of *The Yeomen of the Guard*, which is to be revived shortly.

In the cast that will present the old operetta are De Wolf Hopper, Arthur Albridge, Herbert Waterous, Arthur Cunningham, John Thomas, Alice Brady, Mabel Wilbur, Sarah Edwards, and Gladys Caldwell. William J. Wilson, who is responsible for the production of *Pinafore* at the Hippodrome, is staging *The Yeomen of the Guard*.

This piece was originally presented in New York at the Casino Theater, Oct. 17, 1888, under management of Rudolph Aronson. The company then included George Hornerick as Sir Richard Cholmondeley, Charles Henwick as Leonard Meryll, Fred Solomon as Wilfred Shadbolt, Bertha Ricci as Elsie Maynard, Sylvia Gerrish as Phoebe Meryll, Isabel Urquhart as Dame Carruthers, George Ohm as Sergeant Meryll, H. Hallam as Colonel Fairfax, J. H. Ryley as Jack Point, and Kate Mart as Kate.

"RED LIGHT OF MARS"

Frasce Arranges with George Bronson-Howard to Produce His Brimstone Composition

The Red Light of Mars, a comedy by George Bronson-Howard, which has the sub-title, "A Day in the Life of the Devil," is to be produced by Harry H. Frase in the Fall, provided present plans do not miscarry. It is described as the nearest thing to a Shavian play done by an American. Ever since the play was published in book form the author has received many testimonials as to its dramatic worth, among them one from Augustus Thomas, who declared it "technically perfect, saying in a new and fascinating way many things for which the awakened public is quite ready."

Arnold Daly was engaged by Manager Frase one day last week to create the leading part. A company was also assembled for his support, and it was arranged to have an opening in Chicago this spring. But Mr. Daly suddenly decided that he did not want the part, and by mutual consent the contract was cancelled and the production postponed till Fall. Another star will be engaged for the opening then.

"AMBITION"

Edward F. Rush Produces Ashley Miller's Play at Belasco Theater in Washington

The new play by Ashley Miller, who has heretofore been a successful writer of scenarios for the moving pictures, is being presented this week at the Belasco Theater in Washington, preparatory to being brought to New York. It is called *Ambition*, and the producer is Edward F. Rush, in conjunction with the Shuberts. Incidental music in the play is by Alfred Solomon.

A phase of New York life provides the basis of the story. Bert Chester, a young and struggling composer, who lives at a cheap lodging house, is in love with a chorus girl living at the same address, whom he thinks likely to become a great prima donna. But she betrays him at a time when he needs her support, and he is saved by Maria, a poor little Italian maid-of-all-work in the house.

"MIRACLE" IN GARDEN

Volmuller's Spectacular Musical Drama to Be Staged in Fall at Madison Square

Provided present arrangements are carried out, Karl Volmuller's spectacular musical drama, that was produced with such great success in 1911 at the Olympia in London, will be staged in the Fall at Madison Square Garden. Dr. Volmuller has succeeded in interesting Otto H. Kahn and a number of other prominent Americans of wealth in the attraction, and it will be made in this country on the same elaborate scale as employed elsewhere. It is said that William Faversham will direct the production. Some two thousand players will probably be employed, while the musical accompaniment will be played by an orchestra of more than one hundred and fifty pieces.

"DEARIE GIRL"

New Operetta, Produced in Salt Lake, May Be Brought to New York Next Season

On Friday and Saturday, of last week, a new musical piece, entitled *Dearie Girl*, was produced at the Salt Lake Theater, Utah, after weeks of preparation. Margaret Whitney is the author. It is said to have been the most pretentious attraction presented by amateurs in Salt Lake in years. According to report, the piece may be given a regular professional production in New York next season. In the cast of the Salt Lake production were Margaret Whitney, May O'Neill, Kent Cobb, Florence Hudson, Harvey Pierce, Hazel Abbott McIntyre, Walter Wolf, Fred Boyd, Florence Campbell, Alene Taylor, and others.

NEW KLEIN PLAY

Selwyn and Company to Produce Author's Newest Work Since "The Gamblers"

Selwyn and Company have made arrangements to produce, early next season, a new play by Charles Klein, which he has completed since he left New York to take up his residence in London. This will be the author's first play since *The Gamblers*, and the writing of it has occupied the greater part of three years. In his new play, as in *The Lion and the Mouse*, Mr. Klein has sought to visualize in vivid, dramatic contrast, a vital phase of American mental activity, the result of changing social conditions. In their contract with the author, Selwyn and Company agree to provide what will be, in effect, an all-star cast. The play is as yet unnamed.

"RABBI AND THE PRIEST"

Julian L'Estrange to Be Seen Next Season in New Play by Bertha Cassell

It is said that Julian L'Estrange, who is at present appearing in *The Yellow Ticket*, will be seen next season in a new play from the pen of Bertha Cassell, entitled *The Rabbi and the Priest*. As the title indicates, the play has to do with a combination of circumstances that unite differences of creed upon common ground. Mr. L'Estrange will probably play the part of the priest, while Harry First is reported to be cast as the rabbi. Just what management the new play will be presented under is information at present withheld.

"LE FILS SURNATUREL"

Adaptation of Musical Play to Be First Klaw and Erlanger Production Next Season

Klaw and Erlanger's first musical production for next season will be made in August. With music composed by Ivan Caryll, it will be an adaptation by Harry B. Smith of *Le Fils Surnaturel*, a play by Grenet d'Arcourt and Maurice Vaucadre, which achieved an unusual success in Paris. The leading comedy parts will be played by Frank Lalor, Fred Walton, and Frank Doane. The play will be presented at the New Amsterdam Theater, with a large cast, and on a spectacular scale.

"THE ELDER SON"

William A. Brady Quietly Produces New Play from the French at Stamford, Conn.

A new production has been staged by William A. Brady at Stamford, Conn., at the Alhambra Theater. The first performance in America was given on April 21. The new piece is entitled *The Elder Son* and is not to be confounded with Galsworthy's play, *The Eldest Son*, as it is taken from the French of Lucienne Nepoly, entitled *Les Petites*, which was a great success in Paris. It is described as a comedy-drama. The cast includes Lynn Hammond, Gertrude Berkeley, Carl Smith, Madeline Moore, Henry Hall, Robert Adams, Blanche Burnes, Marie Pavey, Margaret Prussing, Edward Walton, and Elsie Hendie.

"FRIEND OF THE PEOPLE"

Play by Theodore Bonnet Scheduled for Alcazar in Frisco and Possibly for New York

Theodore Bonnet, editor of *Town Talk*, has become infected by the playwrighting bacillus and has written a new political play called *A Friend of the People*. It is to be produced at the Alcazar Theater in San Francisco, at an early date. If successful there, it is planned to bring it to New York for Eastern production. Report has it that the new offering is something unique and unusually effective, and considerable interest is being evinced in it.

"CORINNE"

Being the Play by Katherine Kavanagh, to Be Seen in New York After Opening in Boston

Boston is to have the advantage of seeing the first performance on any stage of the new play by Katherine Kavanagh, who is now touring with Valerie Bergere in the South and West. The title of the new piece is *Corinne* of the Circus. It will be produced at an early date at Alhambra's Theater in Boston. The author will be unable to attend the opening performance owing to her engagements to appear in vaudeville. If successful, *Corinne* of the Circus will be brought to New York.

"THE CALL OF YOUTH"

Joseph M. Gaites to Produce New Comedy by Authors of "Years of Discretion"

Some time in May Joseph M. Gaites will produce in Chicago for the first time on any stage a new play by Frederic and Fanny Locke Hutton, authors of *Years of Discretion*. It is entitled *The Call of Youth*. The company, which is now in rehearsal, includes Walter Hampden, William Lewers, Forrest Winant, Arthur Stanford, Gertrude Coghlan, Virginia Hammond, and Vivian Martin. A New York production will probably be made in the Fall.

AMES CONTEST OVER

Long Awaited Decision as to Winner of \$10,000 Prize to Be Announced Shortly

Winthrop Ames's ten-thousand-dollar prize for the best American play by an American author, submitted anonymously in the American play contest organized last year, will be awarded within the next fortnight, according to the statement made by Mr. Ames at the Little Theater last night. This prize is the largest ever offered in a contest of this kind, and the magnitude of the sum inspired writers in all parts of the United States, and even in other countries, to compete for it. The contest closed Aug. 15, 1913, when more than fifteen hundred manuscripts had been received. Of this number, a surprisingly small percentage had to be rejected as ineligible, thus making the task of the judges an extremely difficult one. The judges are Augustus Thomas, Adolph Klauber, and Winthrop Ames. The choice, which had narrowed to about six plays last week, is now practically divided between three plays only. As soon as the decision is made, the name of the prize-winning play and its author will be published in the newspapers, and the other contestants will be notified of the result personally.

"PILATE'S DAUGHTER"

Plans for Future of Miracle Play, with All-Women Cast, by Manager Geo. H. Brennan

On account of the success of the preliminary tour of *Pilate's Daughter*, definite plans for its future have been made by George H. Brennan, the managing director of the company. Negotiations are in progress for a Chicago run of the miracle play, commencing next month, and arrangements have already been concluded for a Philadelphia engagement, commencing in September. At the conclusion of the Philadelphia visit, the production will be brought to this city for an indefinite stay. *Pilate's Daughter* underwent the severest test ever placed on a new play in Fall River, Mass., where it was presented Holy Week. It turned away spectators at every one of the eight performances.

ACTOR'S EQUITY ASSOCIATION

At the last meeting of the Council, held in the association's rooms, Suite 608 Longacre building, New York City, the following members were present: Mr. Francis Wilson, presiding; Mr. Edwin Arden, Mr. Digby Bell, Mr. Albert Bruning, Mr. Edward Connelly, Mr. William Courtleigh, Mr. Howard Kyle, Mr. Bruce McRae.

The following new members were elected:

Marion Abbott	Herbert Light
Laura Alberta	T. Jerome Lawler
Margaret Armstrong	Julius McVicker
Robert Ashford	Joe McAlain
Herbert Belmore	Connie Mac
John Blake	Harry Macdonough, Jr.
Willie Browne	Edith Martin
Frank C. Burton	Orville A. Mathews
Harold Christie	Charles G. Miller
Louise Collins	Beatrice Moreland
Richard Collins	Warner Oland
Thos. Coffin Cooke	Irene Oehler
Mlle. Andree Corday	Carol Elisabeth Par-
Bertha Coombs	son
Thomas A. Davis	Lella Repton
Josephine Drake	Warner Paul Rich-
Herbert Druce	mond
Bruce Elmore	Albert Seckett
Lotta Emmoes	John A. Sparks
Jules Farrar	Noel Tarle
Hermann Gerold	Pell Trenton
Dixie Girard	Kathryn Tyndall
Mark S. Goldsine	Grace Van Anker
Grace Goodall	Yess P. Ward
Leonora J. Herbert	Helen Davis Way-
Louise Kelly	burn
Walter Kingsford	Wilfred Youis
Marion Lane	

Member E. H. Sothern has sent to our office requesting that one hundred of the association's form of "contract with two weeks' clause" be supplied him for use in signing his company for next season.

Over four hundred signatures endorsing the Council's proposed policy are already in hand, and they are coming in at the rate of thirty to forty a day.

Upwards of twenty controversies between managers and members have been settled by the Council and association representatives without personal friction and with much saving of pecuniary expense to the parties concerned.

Messrs. Grant Stewart and John Cope, of the Council, held a meeting of actresses and actors in Boston on April 17, their efforts to make clear the course to be pursued ament the policy, and to secure new members, being successful.

By order of the Council,
BRUCE McRAE,
Corresponding Secretary.

TRIPP-ROSS WEDDING

A pretty romance that started when George B. Tripp, the clever young juvenile man, and Miss Caroline Ross, the dainty little ingenue of Boyle Woolfolk's musical comedy, *Lovers and Lunatics*, began rehearsing together some three months ago, ended in a pretty wedding in church, with the full ring service, at Battle Creek, Mich., by the Reverend George Barnes, April 10. They were attended by Mr. Grant Hoag, manager of the company, and Miss Blanche Hazelton, of the same company, who had been Miss Ross's chaperon since the young folks first met.

The bride and groom received many beautiful gifts from the different members of the company, including two bridal bouquets, handed over the footlights. Mr. and Mrs. Tripp will continue with the company until the close of the season, July 1. Their clever Hesitation waits is still one of the hits of the show.

MINISTRELS STRIKE

Primrose and Dockstader Disbanded Because of Half Pay Holy Week

WILLIMANTIC, CONN., April 18 (Special).—There was no show at Loomer Opera House April 17, as the members of the Primrose and Dockstader's Minstrels went on a strike due to receiving half-pay Holy Week while at Hammerstein's, New York. The minstrel men left Willimantic on the 1 o'clock express, and Primrose and Dockstader went away in a motor car, presumably to a nearby city, to take train for New York, so as not to travel on same train with the company. The company seem to place the blame upon Primrose for the misunderstanding. The men were paid and the company disbanded.

PRINCESS PLAYERS

Are in New York. Playing at New York House Other Than Princess for First Time

The Princess Players, under the direction of Holbrook Blinn, have returned to New York and have begun a week's engagement in the Majestic Theater, Brooklyn. This is the first New York presentation by this organization outside its own playhouse, F. Ray Comstock's Princess Theater in Thirtieth Street. The company closed its season in Chicago's Princess Theater Saturday night, and the return trip was made without stop. The Brooklyn programme for the first half of the week will consist of *The Hard Man*, *En Deshabille*, *The Black Mask*, *Any Night*, and *The Bride*. The programme will probably be changed Thursday night, and for the latter half of the week will consist of *Hari-Kari*, *Fancy Free*, *Fear*, *The Fountain*, and *It Can Be Done*.

"THE TRAFFIC" HERE

Piece That Created Stir in San Francisco, Playing in Brooklyn at De Kalb

The Traffic, Rachel Marshall and Oliver Bailey's powerful argument on the social evil, originally produced on the Pacific Coast last May, and which recently concluded a run of 200 performances at Howard's Theater, Chicago, has at last worked its way East, this week playing the De Kalb, Brooklyn, followed next week by the Royal in the Bronx. In the company are Nana Bryant, John C. Livingston, Claire Sinclair, Clifford Thompson, Laura Adams, Helen Haffery, George F. Lee, John Daly, Joseph Detrick, Lois Bolton and others.

HARRY P. MAWSON DEAD

Harry P. Mawson, dramatist and writer, died on the morning of April 20, at his residence, No. 607 West 186th Street. About a month ago he suffered a stroke of paralysis and has since then been confined to bed. Mr. Mawson was born in Philadelphia, Aug. 25, 1853. He was educated there with later courses in Germany and Switzerland. He was a liberal contributor to magazines and periodicals, as well as the stage. He was known as a dramatist of Dickens's stories, and was also the author of the play, *The Fairest Rebel*. He was a life member of the American Dramatists' Club and the Society of American Dramatists and Composers, of which latter he was treasurer at the time of his death. He was conspicuously active as chairman of the Committee on Legislation and Copyright of the Dramatists' Club. He was also trustee of the fund of the Bronson Howard collection for American dramatists. His wife and daughter survive him.

WALTER C. JORDAN ABROAD

Mr. and Mrs. Walter C. Jordan are passengers on the *Olympic* to-day, sailing for London. Mr. Jordan is president and general manager of Sanger and Jordan, play brokers and authors agents. The Society of Authors of Great Britain, have advised Mr. Jordan by cable that a special meeting of the society will be called immediately upon his arrival in London. At this meeting Mr. Jordan, who is the sole American agent of the society, will report to them upon the outlook theatrically in America, especially with regard to the motion picture situation in this country. Mr. Jordan will also visit Paris and Berlin, returning to New York about July 1. Mr. Hugh J. Ward, managing director of J. C. Williamson, Limited, of Australia and South Africa, will meet Mr. Jordan in London, and return to America, en route to Sydney, on the *Olympic*, sailing from Southampton on April 29.

AT THE FORREST HOME

The Edwin Forrest Home, at Holmeburg, Philadelphia, will commemorate with a celebration to-morrow, April 23, exercises commencing at 3 o'clock P.M.

CURRENT PLAY BILLS

MANHATTAN OPERA HOUSE.—Guy Bates Post in *Omoo*, the Tentmaker, is playing the first of a six weeks' engagement at this house. The cast remains the same as when the piece was presented at the Lyric.

ROYAL.—Hagar Revelly, a dramatization of Daniel Carson Goodman's novel of the same name, is the current attraction, playing its first engagement in New York.

BOHEM OPERA HOUSE.—Madame X, with Eugene Blair in the title-role, is being presented here this week. Miss Blair is supported by a large and competent cast.

GRAND OPERA HOUSE.—Mabel and Edith Taliaferro in *Rachel Crother's* comedy, *Young Wisdom*, are presented by Klaw and Erlanger at this house.

WEST END.—Thurston, the Magician, is the attraction this week.

NEW YORK THEATERS

HIPPODROME

6th Ave., 43d-44th St. Evenings at 8:15.
Daily Matinees at 2:15. Best Seats \$1.00.
A truly wonderful revival of
GILBERT & SULLIVAN'S

PINAFORE

With an All-Star Alternating Cast

WINTER GARDEN

Broadway & 30th St.
Phone 5980 Columbus. Evenings, 8:15.

THE WHIRL OF THE WORLD

44TH STREET THEATRE

Low Fields. Phone 7392 Bryant.
Evening, 8:15. Mat. Wed. and Sat. 2:30

The Midnight Girl

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Mat. Wed. Fri. and Sat. 2:30. Wed. and Fri. Mat.
Best Seats, 50c. Eve. and Sat. Mat., 50c to 25.

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In the Musical Comedy

THE BELLE OF BOND STREET

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HIGH JINKS

With STELLA MAYHEW and TOM LEWIS

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41st St. E. of B'way. Phone 5194 Bryant. Evenings, 8:30

KITTY MACKAY

The Comedy Success of the Season
By Catherine Chisholm Cushing

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Too Many Cooks

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A Drama of the Present by Jack Lait

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Matinee, Wednesday and Saturday, 2:30

THE RED CANARY

A New Musical Play

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45th St., W. of B'way. Tel. Bryant 5166.
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PANTHEA

Play in four acts by Monahan Hoffa, with Olga Petrova, George Nash (specially engaged), Milton Sills and other excellent artists.
Staged by J. C. Huffman

JERSEY CITY

Baby Mine was one of the best attractions seen here this season. It was at the Majestic Theatre April 18-19. Fluke O'Hara April 20-25. Business continues big at the Orpheum Theatre, where John T. Wade and co. were headliners April 18-19. The Blindness of Virtue by the stock co. at the Gayety Theatre, Hoboken, April 18-19 drew big business. The excellent play was handled in a masterly manner. Rose Sydel's London Belles were at the Empire Theatre, Hoboken, April 18-19. A Spring Festival Jubilee drew large business to the Hudson Theatre, Union Hill, April 18-19. The big act was Mercedes. Kibbie and Martin's Uncle Tom's Cabin co. drew large houses to the Broadway Theatre, Bayonne, April 18-19. The stock co. returned in The Man on the Box April 18-19 to fine business. The Ancient Order of Hibernians bought up the Majestic Theatre April 20, the opening night of Fluke O'Hara's engagement here.
WALTER C. SMITH.

FROM LOS ANGELES

"Auction Pinocchio" Given
English Premiere at Burbank—
A Big Hit With Excellent Cast.
Auditorium Once Home of Grand
Opera Now a Picture House.
Grand Opera Co. for Los Angeles.

At the Burbank April 5-11 the first production anywhere in English of Adolf Philipp's new musical play, Auction Pinocchio, was given, and it made a big hit both from the music and fun standpoint. An especially engaged cast assisting with the Burbank company has been selected, with Jess Dandy, Frances Cameron, and Walter Lawrence heading the list. Winifred Bryson is also among the notables receiving her share of praise whenever she appears on the stage. Miss Cameron won her way immediately with her brilliant voice and general buoyant attitude. Jess Dandy brought forth uproarious laughter in his comedy roll, and was warmly received. Mr. Lawrence has a good voice and a breezy personality. Forrest Stanley and Donald Bowles, members of the stock company, were well cast, and Bonnie Tannehill commanded attention whenever she appeared. This week's business has been a big success at 75-cent prices; but, owing to the magnitude of the performance, the prices will be raised next week to \$1.

Uncle Tom's Cabin played at the Mason April 6-11. It has been so long since we have had this old-timer with us that we really thought it had died a natural death.

Honeymoon Express, featuring Al. Jolson, had its second week at the Majestic April 5-11, and still packed the house. It is a thoroughly equipped production in every respect.

At the Morocco a five-reel picture, entitled Joas of Arc, received its portion of attendance April 6-11.

The Auditorium, managed for the past three years by Mr. L. E. Behrmer, and at one time leased by the Shuberts, and which has always been the home of grand opera and big attractions of all kinds in this city, has degenerated to a moving picture house. Mr. W. H. Clune, who has secured a several years' lease on this magnificent Auditorium, and on May 1 will throw open the doors of this his latest acquisition to the public as a motion picture house. Whether Mr. Clune will establish the policy of playing big attractions in the future is at present one of speculative moment.

Sparks Berry and Signor Marchetti are organizing a grand opera company which they hope will become a permanent feature on the Coast, with Los Angeles as its home city. They will receive the support and pledges of at least five hundred people of this city, and the company will open a month's engagement here January next. They have announced to the supporters that they have signed two artists of note, one of whom is Constantino.

Los Angeles feels happy in knowing that it is not the only city wherein the Chicago Grand Opera company suffered a loss, as we hear that its trail from Kansas City as far as Seattle was one of deficit, and it is reported in the East that business conditions were responsible for the enormous loss. Possibly this was so to a certain extent; however, the very few stars, or noted singers, with the company this year aided greatly, at the prices charged, to increase its losses. Californians are rapidly taking the stand of the Missourians in that they must be shown "before they spend their money."

DON W. CARLTON.

FROM WASHINGTON

Premiere of "Ambition" by
Ashley Miller, at the Belasco—
Play Presented by Cast of Four.
Gilbert and Sullivan Revivals
Draw Well. Pres. Wilson Attends.
Poli Co. in "Romeo and Juliet."

WASHINGTON, April 21 (Special).—Ethel Barrymore was seen at the National Theatre last week in Tante, and proved to be one of the biggest drawing attractions of the season. This week the offering is Neil O'Brien's Minstrels.

De Wolf Hopper and company in revivals of the Gilbert and Sullivan operas concluded Saturday night a most successful engagement at the Belasco. Large and distinguished audiences were present throughout the week. President Wilson, enthused with Iolanthe and De Wolf Hopper's Lord Chancellor on the opening night and was also present on the following Tuesday and Wednesday nights, accompanied by a large White House party to witness The Mikado and The Pirates of Penzance.

The current week's attraction is Ambition, a new play in three acts and one scene by Ashley Miller. There are but four characters in the play, which is described as a melodramatic romance with music during the entire action of the play. The one setting is a garret in a New York boarding house. The dialogue shows a keen insight into the arduous mechanism of our well-meaning but ill-conducted living.

Charles Maude, Ethel Browning, Helen Burton, and Marguerite St. John comprise the cast.

The Poli company offered Broadway Jones the past week. Richard Hubler and Frances Neilson were splendid in the leading roles. Iselta Jewell returns as leading lady for the summer season, her current week's appearance being as Juliet in a notable stock scenic production of Romeo and Juliet. The Sothorn and Marlowe stage production being leased for the week.

The Paint and Powder Club, of Baltimore, in a housewreck of singing, dancing and revelry, entitled Many Happy Returns, crowded the National Theatre last Friday afternoon, the occasion being a benefit of the Christ Child Society of Washington.

The attendance of Keith's is continually of a capacity nature with weekly programmes of unusual interest that attracts. The current week's bill of rare excellence features Anna Held, Hermione Stone and company in The Last of the Quakers, Ed. Hanagan and Neely Edwards in On and On, Buckley's Animals, and the Gidding O'Mearas.

JOHN T. WARDE.

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Broadway and 45th Street.
Evenings, 8:30; Matinee,
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MAUDE ADAMS

In J. M. BARRIE'S fantastic
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Charles Frohman, Klaw & Erlanger, Managers
A. H. WOODS presents

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In his greatest success

The Crinoline Girl

A farcical melodramatic comedy with songs

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46th St. & B'way. Phone 210
Bryant. Mat. Wed. & Sat.
COHAN & HARRIS present

Geo. M. Cohan's Mystery Farce

SEVEN KEYS

TO BALDPATE

Founded on Earl Derr Bigger's famous novel.

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An up-to-date garment, in three pieces, founded
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Post, by Montague Glass.

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46th St. just
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The Laughing Hit of the Century

A PAIR of SIXES

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TO-DAY

THE SENSATIONAL DRAMATIC
HIT OF THE CENTURY

PRINCESS THEATRE

New Thought Services

SUNDAY 11 a. m.

MUSIC — STRANGERS WELCOME

Alas, Valli Valli!

Although THE MISSION made it clear that her younger sister Ida, in England, was the intended party, local newspapers have cast out insinuations that it was the star of The Queen of the Movies who was intending to commit matrimony. An obvious libel.

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New Amsterdam

42d Street, near B'way.
Evenings, 8:30.

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Henry W. Savage offers

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"Musical delight of the season."
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BILLIE BURKE

In a new American comedy

"JERRY"

By Catherine Chisholm Cushing.

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"A Brilliant Revival of a Brilliant Play."
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Seats 4 weeks in advance.

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RAYMOND HITCHCOCK

In his new musical comedy,

THE BEAUTY SHOP

Book and lyrics by Channing Pollock and
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FRANCES STARR

In Henri Bernstein's Play

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GRUMPY

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Most Beautiful Theatre in America

Direction of JOHN CORT. Telephone, Bryant 46

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OLIVER MOROSCO Presents

LAURETTE TAYLOR

In the Comedy

PEO O' MY HEART

of Youth
By J. HARTLEY MANNERS

ELTINGE

W. 42nd St. Even. 8:15
Mat. Wed. & Sat. 2:15

A. H. WOODS presents

The Yellow Ticket

A remarkable all star cast with JOHN MARSH,
FLORENCE REED, JOHN BARRYMORE,
EMMETT CORRIGAN, and others

LEAGUE CONVENTION

The Programme of the Fourth Annual Meeting, to Be Held in Philadelphia, April 23

The fourth annual convention of the Drama League of America will be held this year in Philadelphia at the Hotel Bellevue-Stratford. Extensive plans have been made for the activities of the large congregation expected, some of the most notable names in American dramatics appearing on the programme, which is given herewith:

THURSDAY, APRIL 23.

Shakespeare's Birthday, Three Hundred and Fiftieth Anniversary. What hath this day deserved, what has it done.

That it in golden letters should be set Among the high tides of the calendar?—KING JOHN.

General subject for the session, "The Influence of the League Through Its Centers," Publicity and Organization Department—Mrs. A. Starr Best, chairman.

MORNING SESSION.

9.00—Registration. Welcome from president of Philadelphia center, Mr. H. La Barre Jayne. Appointment of committees. Reading proposed amendment to constitution. Secretary's report. Treasurer's report.

10.00-11.30—The year's progress. Report of chairman, organization department. Reports of centers. Discussion.

11.30—League visions. Percival Chubb, St. Louis. Buffet luncheon.

AFTERNOON SESSION.

2.00-4.30—Conference with discussion of the following subjects: (1) "The Duty of the National Organization to Centers," discussion opened by Mrs. Jarden, Philadelphia. (2) "Duty of Local Centers to the National," discussion opened by Mrs. Garnett, Evanston; Mrs. G. F. Morris, Boston. (3) "What Makes a Successful Center," discussion opened by Doctor Baker, Boston. (4) "Official Responsibility," discussion opened by Miss Ogilby, New York. (5) "The Membership Campaign," discussion opened by Mrs. Isaacs, New York. (6) "Right Leadership," discussion opened by Mrs. Spiker, Atlanta. (7) "What the Large City Can Do for the Neighboring Towns," discussion opened by Miss Cobb, Athens. (8) "Programmes: What Should They Be?" discussion opened by Mrs. Shipman, Hartford.

4.45—Automobiles to Philomusian Club House. Reception by the Philomusian Club, founders of the Philadelphia center.

EVENING SESSION.

Attendance at the Little Theater. Annie Russell and her company in a special performance.

FRIDAY, APRIL 24.

General subject for the day: "The Power of the League as a Theatergoing Body." Playgoing Committee, Miss Alice M. Houston, chairman.

MORNING SESSION.

The Guaranteed Audience. 9.00—Report of committees on constitutional amendments.

9.15—Reports of play-going chairmen in the producing centers. Report national play-going chairman. Discussion.

10.00—"The Manager's View of the Circuit Scheme," Harrison Grey Flaks and Winthrop Ames; "The Campaign in a Large City," Sidney F. Dally, Indianapolis;

"The Campaign in the One-Night Stand," Mrs. Herman Ostrander, Kalamazoo; "Behind the Scenes in a One-Night Stand," Mrs. Otis Skinner. Discussion. Buffet luncheon.

AFTERNOON SESSION.

2.00—"What Constitutes Dramatic Material," "Ethics vs. Sympathies," George Middleton, New York; "Honest vs. Commercial Treatment of Theme," Benedict Papot, Chicago; "The Public—a Contemporary Anachronism," Archibald Henderson, University of North Carolina; "The Psychology of Audiences," Fola La Follette, New York.

EVENING SESSION.

Dramatic Criticism. 6.30—Banquet, ballroom Hotel Bellevue-Stratford, followed by addresses on "The Professional Critic," Walter Prichard Eaton, Oyster, Sayler, Indianapolis; "The Teacher and Drama," Mrs. George P. Baker, president Boston center. Discussion.

10.00—Special performance of a French fifteenth century play, Monsieur Patelin, given by Plays and Players (the famous Philadelphia group of amateurs).

SATURDAY, APRIL 25.

Drama League Birthday (April 25, 1910). General topic for the day: "The Printed Play." The Educational Committee. Theodore B. Hinchley, chairman.

MORNING SESSION.

9.30—Business. Reports of special convention committees.

9.30—Report of the Educational Committee departmental work, Theodore B. Hinchley. Discussion of department work.

10.00—"The Teacher and Drama," "Amateur Acting as an Aid to Rural Communities," Mrs. Otis Skinner, Benedict Papot; "The Acted Drama in the University," Frederick H. Koch, University of North Dakota.

11.00—"Junior Work with Children," Dr. Louis F. Snow, chairman, University of Pittsburgh; "The House of Play," Mrs. Glenna S. Tinnin, Washington; "The Children's Educational Theater," Mrs. A. Minnie Hertz-Heniger; "The Educational Dramatic League," discussion. Buffet luncheon.

AFTERNOON SESSION.

2.00—Business. Report of the Nominating Committee. Election.

2.15—"The Value of Reading Drama," Prof. George P. Baker, Harvard University; "The Printed Play—A Stimulant or a Sedative," Clayton Hamilton, New York; "The Drama Magazine," Archibald Henderson.

4.30—Tour of the city, in automobiles, at the invitation of the Philadelphia center.

EVENING SESSION.

7.00—Informal League supper for delegates. After-dinner greetings by Meredith Nicholson, Roland Holt, and others.

8.30—"The Vanishing Actor," Mrs. Annie Nathan Meyer; "The Stage Child—Shall We Help or Hinder?" Augustus Thomas; "Recent Developments of the Civic Theater Idea," Percy Mackaye; "The League and the Festival Spirit," Percival Chubb. The outlook by the new president. Adjournment.

UNITED THEATRICAL ASSOCIATION

Under the auspices of the United Theatrical Association a special matinee will be given at the Forty-eighth Street Theater Monday, April 27, at 2.15 P.M. Four one-act plays, never seen in New York, will comprise the programme. Among the professionals who will appear are Amy Ames, Whitford Kane, Ethel Wright, Kate Morgan, Wallis Clark, Agnes Dorntee, Joseph Denier, Bertha Mann and others, some of whom are members of the U. T. A. These plays are worth while, and should afford an afternoon of keen delight.

This is the first of a series of special matinees the club will give from time to time, and one of its aims is to give unusual entertainments. Seats are one dollar. Orders may be sent to the secretary, No. 141 West Seventy-first Street, and will receive prompt attention, first choice of seats according to orders received.

WOODS GETS "MAMSELLE TRA-LA-LA"

Of Mamselle Tra-la-la, a musical play adapted from the German by Arthur Wimperis and Hartley Carrick, with music by Jean Gilbert, which was produced at the Lyric Theater, London, night of April 16, the *Morning Post* says: "It cannot be described as a good example of its kind, either as to book or music," while the *Daily News* pronounces it "full of geniality and vivacity," adding that it was received with more than usual enthusiasm. A. H. Woods has secured the American rights of the play.

BENEFIT FOR SEVERIN DE DEYNE

Severin De Deyne, the well-known leading stock actor, who recently suffered from a severe stroke of paralysis, while playing at the Gaiety Theater, in Hoboken, from which he is now convalescing, will receive a benefit at that house on Sunday, May 3. The benefit performance is tendered Mr. De Deyne by Messrs. Shuler and Lorch.

ALBEE STOCK CO. LIKED

Splendid Performance of "Conspiracy" Given—Large Subscription List

PROVIDENCE, April 20 (Special).—The fourteenth Edward F. Albee Stock company made a most auspicious opening at Keith's last Monday evening in *The Conspiracy*. The play made an exceptionally good vehicle for the company's first play, having, as it does, three important roles and several smaller ones with character bits. The members, without exception, rose to these opportunities and played with a decided smoothness and finish.

A chance to see and pass judgment on the new leading woman, Sydney Shields, was what the large audience most looked for, and from her first entrance all seemed to realize that she is the best we have had in many seasons. Her acting was of high merit, and her looks and manner charming. She also avoided the failing of over-dressing her part, a fault many of our leading women have had. Berton Churchill and Lynne Overman played the roles of the old writer and young reporter excellently. Of the newer members, Winifred Burke and Earle Ryder deserve a special word.

This year the opening night ceremonies were given after the final curtain. Flowers and presents were bestowed lavishly. James H. Doyle, the stage-manager, introduced the players, each of whom made a few remarks. Helen Reimer made a clever little speech, all in rhyme.

As anticipated, the company has proven to be capable and well balanced. It will undoubtedly have a successful season, as it has what is believed to be the largest subscription list on record—nearly five thousand weekly subscribers. One incident of the opening night was the arrival of the mother of Lynne Overman, whose devotion to her son led her to travel the long distance from Denver to greet him.

H. H. COLEMAN.

R. GORDON FOR SYRACUSE

Takes Place of William Roselle as Leading Man of Empire Stock Company

SYRACUSE, April 21.—Richard Gordon has been engaged to play the leading roles with the Empire Theater Stock company in place of William Roselle, who is unable to appear, owing to the continuation of the run of *Marrying Money*, at the Princess Theater, New York, in which he is playing the leading role.

Mr. Gordon was recently seen with Francis Wilson in *The Bachelor's Baby*, and with Nance O'Neill in *Ann Boyd*. This season he created the leading male role in *The Winning of Barbara Worth*. At present he is scoring a triumph in the role of Fordyce Manville, the governor's secretary, in *The Governor's Boss*, at the Garrick Theater, New York.

Mr. Gordon has also appeared with success with the following stock organizations: At Toronto with Percy Haswell, at Cleveland at the head of his own company, at Chase's Theater, Washington, and at the Star Theater in Buffalo.

SUMMER OPERA IN ELMIRA

ELMIRA, N. Y., April 16 (Special).—Manager Francis G. Maloney, of this city, has completed the organization of the Horlick's Theater Opera company, which will open that theater in May and continue until October, with the exception of leading comedians, which choice will probably fall to Walter Catlett. Royalty operas only will be offered, and Manager Maloney predicts a most successful season.

J. MAXWELL BEERS.

ACTORS' SOCIETY'S DANCE

A dance was given by the Actors' Society of America at Leslie Hall, Broadway and Eighty-third Street, Tuesday evening, April 14, under the direction of W. F. Haddock and Mrs. M. E. Fitzpatrick, president and secretary of the society. It proved an exceedingly delightful event. During the evening exhibitions of the modern dances were given by Mr. Shadwell Morley and Miss Isabella Morton.

NEW PRICES AT "MIDNIGHT GIRL"

A new scale of Spring prices has gone into effect for *The Midnight Girl*, at the Forty-fourth Street Theater. The entire balcony is 50 cents; the mezzanine floor, \$1 and \$1.50, and the orchestra, \$1.50 and \$2. This scale is in effect every night and at the Saturday matinee, while at the Wednesday matinee the highest price will be \$1.50.

WANTS \$6,000 FROM ACTRESS

Action for \$6,000 damages was begun, April 16, against Mrs. Marion Revell, wife of Fleming H. Revell, Jr., by Della J. Cronin, formerly nurse of Mrs. Revell's baby. Mrs. Cronin charges that Mrs. Revell attacked her, tore out her hair, and beat her head with a coat loaded with lead, all of which Mrs. Revell denies.

THEATER DESTROYED BY FIRE

LAFAYETTE, IND., April 10 (Special).—The Dryfus Theater, in this city, was totally destroyed by fire early this morning. Loss, \$60,000, with insurance of \$12,000. The captain of one of the fire companies lost his life by a falling wall. Cannot be stated at this time whether theater will be rebuilt.

W. F. SEVENSON.

Lillian Mortimer was among those present at the invitation performance of *Grace George*, in Truth, at the Little Theater.

AMATEUR PRODUCTIONS

Columbia Varsity Show Proves the Big Event of the Week in Private Theatricals

COLUMBIA VARSITY SHOW.—Beginning on Monday and lasting until next Sunday night, the Columbia Varsity Show for the current year is now at the Hotel Astor. It is called *The Merry Lunatics*, and is the joint work of F. E. Marle, '04, and Louis J. Shret, '08. Mr. Marle wrote the book and lyrics and Mr. Shret supplied the music, apart from lending his good offices as conductor of the orchestra of thirty men.

The scene of the play is Holokus, a town on Long Island famed for its Woosy Insane Asylum. Valerie, beautiful niece of one of the doctors, runs away in disguise to escape her many suitors, and is taken for one of the lunatics who escaped the same day.

Another special feature of the programme is an exhibition of modern dancing by well-known professionals, following each evening performance. Lydia Lopokova, Mae Murray, Grace Field and A. Baldwin Sloane, Maurice Madison and Howard Turner, and Sheldon McCabe are among these.

MADISON SQUARE DRAMATIC CLUB.—On the evening of May 20 the Madison Square Dramatic Club presented *The New Sin*, by B. MacDonald Hastings, in the auditorium of the Washington Irving High School. This is the third production of the club, the other two being *Galworthy's Strife* and *Kennedy's Servant in the House*. The cast includes Edward Levine, Joseph Di Lorenzo, Vincent Barry, George Wettergren, Philip I. Tuite, Jack Davis, and Herman Plamenitzer.

SPRINGFIELD CO. ACTIVE

Former Broadway Players Installed at Court Square Under Name of Associate Players

SPRINGFIELD, MASS., April 21 (Special).—Wilmer Bentley and Hollo Lloyd, of the Broadway Players, inspired by the disbanding proposition forced upon the stock company, owing to the Broadway's change of policy to vaudeville and pictures, have rallied the company to remain here and play at the Court Square, where they will open in *The Runaway*, April 27, under the moniker, "Associate Players." Carl Bricker, Edna Baker, Mathilde Deshon, Philip Quin, Teresa Dale, Alice Bentley, and the rest of the company will remain. Three matinees a week will be given, and new plays recently released for stock will be presented.

EDWIN DWIGHT.

McKEE RANKIN DEAD

McKee Rankin, the veteran actor-manager, died in San Francisco April 17, aged seventy-two years. Mr. Rankin had contemplated to play a brief engagement there when he was suddenly seized with illness about a month ago. His malady was attributed to old age, and the moment he saw himself forced to forego his project he grew weaker steadily until his demise.

Arthur McKee Rankin was born in Sandwich, Canada, Feb. 6, 1844. His father was a prominent member of the Canadian Parliament, representing his district in that body for seventeen years. On his mother's side Rankin was a descendant from a full sister of the great Indian chief, Tecumseh, and his great grandfather, Colonel McKee, and Tecumseh together commanded the Indian troops during the War of 1812.

His first appearance on the stage was made at Rochester, N. Y., under the name of George Henley. He appeared in London for the first time in 1860, at the Olympic Theater. That same year he made his first appearance in New York, at Mrs. John Wood's Theater as Johnny Reilly, in *The Long Strike*. In 1867 he appeared at the Broadway Theater as Sir Thomas Clifford in *The Hunchback*, and the following year with Lydia Thompson at Niblo's Garden; 1873 to 1875 he was leading man at the Union Square Theater. On Aug. 22, 1877, he produced *The Danites* at the Broadway Theater for the first time. This play he made famous all over the world. In 1880 he presented it in London at Sadler's Wells Theater, subsequently playing it at the Globe and then during a long tour through the provinces, returning to America in 1881. Other plays in which Mr. Rankin was seen were *William and Susan*, *Forty-nine*, in which he played a part bearing that name; *The Golden Giant*, *The Canuck*, *A Kentucky Colonel*, *True to Life*—the latter written by himself—*Captain Impudence*, and *A Bachelor's Baby*. In recent years he was associated with Nance O'Neill, who played under his management in all English-speaking countries.

In December, 1869, Mr. Rankin married Katharine Blanchard True, known popularly as "Kitty" Blanchard, who starred with him in many plays. Mrs. Rankin died in New York city in 1911.

TOO REALISTIC STAGE HANGING

WASHINGTON, D. C., April 12 (Special).—While amateur players were rehearsing Preston Gibson's sketch, in the playhouse where society stages theatricals, Charles F. Weston nearly succeeded in hanging himself in reality. An invisible wire, from which Mr. Weston was suspended, snapped as the curtain rose, and the noose tightened about his neck. His breath was cut off and his body hung from the rope. Prompt assistance from his fellow players released Mr. Weston from his dangerous predicament. When cut down his neck had been badly bruised, and he was unconscious. Restoratives were administered, but it was with some difficulty that he was brought to.

ROYSSTER AND DUDLEY TAKE THEATER

Nat Royster and Bide Dudley, under the firm name of Royster and Dudley, have acquired the lease on the Cape Cottage Theater, near Portland, Maine, and will install musical stock in the house this summer. Well-known Broadway successes will be presented at popular prices. Royster and Dudley leased the house from the Cumberland County Power and Light Company, through the general manager, A. T. Munger, and are now organizing their company, which will number about twenty-five. Among the people will be many who have been frequently seen in Broadway productions. Cape Cottage is in the center of the Portland summer colony, and is probably Maine's most picturesque resort. The season will open about June 15.

MOVEMENT TO REBUILD THEATER

DECATUR, ILL., April 14 (Special).—The Decatur Drama League has taken up the local theater problem and is considering plans how best to promote the rebuilding of the Powers Theater, recently destroyed by fire, and which left the city without a suitable place for legitimate theatrical performances. It is likely that the League will ask the aid of the Association of Commerce to induce some one to erect a playhouse here. Mr. Powers, though at first disinclined to entertain the proposition to rebuild, is not now altogether sure that he will not do so. So far he has not entertained outside bids for the site. He has also retained part of his billposting force.

BELASCO GETS LOUISE SYLVESTER

Louise Sylvester has been engaged by David Belasco to create a role in a new play, entitled *Much Wrong*, of which there will be made a Spring production. Negotiations are also pending to star Miss Sylvester next season in *Kiss Me Quick*.

Kindly mention **DRAMATIC MIRROR** when you write advertisers.

NEWS OF STOCK PLAYS AND PLAYERS



The Ticker

Permanent Stock Companies a Successful Outgrowth of the Poli Circuit

Circuits have become a recognized feature of stock circles. Sylvester E. Poli, head of the Poli circuit of theaters, has recently made the announcement that the permanent stock idea, given a thorough test in Washington, Baltimore and other cities this season, has proved so successful that his circuit of twenty-eight theaters operating permanent stock companies will be greatly enlarged.

According to the Poli plan, deals are now pending whereby a complete chain of houses bearing the Poli name will extend within the next five years from Boston to San Francisco, with Washington as the center.

The arrangement for early releases of the latest plays is an important factor in the success of the permanent stock plan. Because of the production of plays in stock in twenty-eight houses practically simultaneously, Mr. Poli claims that he is given the privilege of presenting new plays months in advance of their releases to other managers. The permanent stock idea has also a decided advantage in that it offers an arrangement whereby players can be shifted from town to town when an augmented cast is required, thus doing away with the necessity of searching in New York for extra players.

BONSTELLE CO. ENGAGED

To Open Buffalo Season April 27—Jessie Bonstelle and Corliss Giles in Leading Roles

BUFFALO, April 21.—The annual engagement of Jessie Bonstelle and the Bonstelle Players will begin Monday, April 27, at the Star Theater. Miss Bonstelle and Corliss Giles will again have charge of the leading roles.

Among the players engaged are Lyman Pratt, who will play second parts. He was recently seen in The Five Frankforters; Raymond Bloomer, who appeared with great success in The Good Little Devil; Bob Adams, who has scored a big reputation for the past two seasons as Laurie in Little Women; Leonora von Ottinger, for the past three years with the Liebler forces; Kathleen Comery, late of Prunella, who will play ingenue roles; Terrie Loring, a young California girl of considerable experience in dramatic and musical comedy work, and Roxanne Lansing, who comes from the Morisco management and who will play second parts. Stuart Walker, for the past five years with the Belasco forces, will have the direction of productions. Maurice Tuttle, for the last two years with the Northampton Players, will be the scenic artist. Harry McFarland, late stage manager with The Return of Peter Grimm, will have charge of the stage management.

ROCHESTER ACTIVITIES

Manhattan Players to Open Season at Lyceum Theater, April 27

ROCHESTER, N. Y., April 21.—Announcement has been made that the Manhattan Players, who played a summer season of stock in this city last year, will open an engagement at the Lyceum Theater April 27 with Stop Thief as the attraction. The company is under the management of John W. Rumsey.

Kam S. Hardy has been engaged as the leading man. Other well-known players engaged are Osa Waldrop and Sheldon Lewis. Mr. Lewis scored a triumph this year in the role of Punctilio in A Thousand Years Ago. Edgar J. MacGregor will again be the general stage director of the organization.

HARTFORD POLI COMPANY ENGAGED

HARTFORD, April 21.—The Poli stock season will open May 21. Edmund Elton has been leading man of this company for so many seasons that he returns as a matter of course. Marguerite Starr and Frank J. Kirk are the only other members of last year's company to return. Jane Morgan is to be the new leading woman, and the others will be William Townsend, Mathilda Deshon, Mortimer Weldon, Edna Hibbard, Martin Woodworth, and John Roche.

LAWRENCE SHEPARD.

FT. DODGE TO HAVE STOCK

FT. DODGE, Ia., April 18.—Manager Carl Hepler, of the Princess Theater, has announced that a stock company under the direction of Harry North will be installed at the theater May 10 for an indefinite engagement. The opening bill will be The Lion and the Mouse.

LILLIAN M. RANKIN.

ARVINE PLAYERS OPEN IN ORANGE

The Arvine Players opened their Spring season at the Bijou Theater, Orange, N. J., April 18, presenting The Ghost Breaker to a packed house. John Bowers, the leading man, scored heavily as Warren Jarvis, and it is plainly to be seen Mr. Bowers will be a great favorite in Orange. Others in the cast were Eleanor Brent, Rose McDonald, Edith Gordon, Frank Kimball, Charles Gay, Frank Beamish, John Rogers, Walter Gibbs, Joseph Lertoka, Stuart Beebe, and John Marks. What Happened to Mary is this week's attraction. GEORGE B. APPELGATE.

QUITS STAGE FOR BUSINESS CAREER

SALT LAKE CITY, April 18.—Howard Scott, who has been appearing for many months with various stock companies in this city, has announced his retirement from the stage at the close of the season of the Utah Theater to-night. He will leave shortly for Los Angeles, to open an art tailoring establishment on the plan of Whittakers in London and Le Fevrires in Paris. In the meantime he will endeavor to interest some New York producer in two plays he has written—Incense and The Skull. C. E. JOHNSON.



WILLARD BLACKMORE.

Hornick.

"Few men on the stage-to-day possess such a personal dignity and a compelling respect as that of Willard Blackmore (a magnetic personality that holds the attention of all classes of theatergoers).

"At the age of twenty he started his career, not alone as a juvenile man, but was considered a very successful character man at this early age. Association with many of the older school as a young man formed a rare foundation upon which he has built an enviable reputation.

"Hard, earnest worker, thoroughly reliable, and a man of high ideals, make him of untold worth to any manager, whether stock

or production. He probably holds a record for the number of parts played since his debut into the profession.

The above is a tribute of a well-known stock manager with whom Mr. Blackmore was recently associated. There are few stock companies with which he has not been seen, as his services are always in demand. Lately he was a member of the Kelt Stock company at the Bushwick Theater, in Brooklyn. Previous to that Paterson was the scene of his labors. He has also played successful engagements in Portland, Me., and in Nashville, where he had his own company.

NANCE O'NEIL IN STOCK

To Present Repertoire in Short Season at Vancouver, B. C.

VANCOUVER, B. C., April 18.—Del S. Lawrence, manager of the Empress Theater Stock company, announces that he has engaged Nance O'Neil for a six weeks' engagement at the Empress, starting May 24. In her repertoire will be Magda, Fires of St. John, Trilby, and Queen Elizabeth.

Maude Leone, the leading woman, will take a well earned vacation during the engagement of Miss O'Neil, and it is probable that she will make a trip to New York.

MINNIE M. RUSSELL.

CHANGES IN CAST OF ELMIRA STOCK

ELMIRA, N. Y., April 21.—Important changes occurred, last week, in the Dorner Players, the permanent stock company at the Lyceum Theater, when Clyde Bates replaced Frank Fielder as leading man, Charles W. Guthrie joined the organization as stage manager, and Thomas A. Lee and Carolyn Mackey were added to play characters. The company is playing to large business, and is one of the most popular stock organizations ever offered here.

J. MAXWELL BEERS.

STOCK AT NEWPORT

The Malley-Denison Stock company, with Blanche Shirley and James Crane in the leading roles, opened a season of stock at Newport, R. I., April 20, with Brewster's Millions as the attraction.

Other members of the organization are Neil Barrett, James Moore, Morton Chambers, Houston Richards, Richard Clarke, Frank Bennett, Sophie Allen, Molly Calvert, and Laura Stone.

MADGE KENNEDY IN STOCK

Star of "Little Miss Brown" to Head Comstock Players at Capital City

ALBANY, April 21.—The Comstock Players will inaugurate a Spring and Summer season of stock at Harmanus Bleeker Hall, on May 11, with a repertoire of first-class stock plays embracing many of New York's latest successes.

Madge Kennedy, who has played the leading role in Little Miss Brown for the past two seasons, has been engaged as leading woman. Other well-known players engaged are Frank Thomas for the leading male roles, and Ben Johnson. The organization is being formed by and will be under the direction of F. Hay Comstock, lessee of the hall. G. W. HANCOCK.

LORNA ELLIOTT CO. AT ELIZABETH

Lorna Elliott will head the new stock company to be inaugurated at Elizabeth, April 27. The opening bill will probably be Madame X or some one of the heavy emotional roles with which Miss Elliott has been so successfully identified. Her company is now being engaged. Richard Ogden will open with her, leaving to join the Orpheum Players in Montreal May 11. Frances Britt has been secured for ingenue roles, and many of the actors who have been associated with Miss Elliott's companies will from time to time appear in her support.

NEW LEADS WITH DES MOINES CO.

DES MOINES, April 20.—Blossom Baird has joined the Majestic Theater Stock company as leading woman, succeeding Claudia White. James Lynch has also joined the company, and will play the leading male roles.

PREMIERE AT READING

Orpheum Stock Closes with Successful Production of "The Thinking Machine"

READING, Pa., April 18.—The Orpheum Theater Stock company presented for the first time on any stage Monday evening, April 18, a new play, The Thinking Machine, an adaptation by George Brackett Selts of the late Jacques Futrelle's novel, "The Chase of the Golden Plate."

Professor Augustus S. F. X. Van Dusen, Philip Lord, Richard Hamilton, Herbert, William Reifel, Dorothy Meredith, Betty Farrington, Mr. Meredith, Harry Hayden, George Francis Hayden, Walter Richardson, Stuyvesant Randolph, Alton Thomas, Mrs. Randolph, Dora Booth, Detective Mallory, Frederic Karr, Mrs. Morgan Grayton, Mrs. Vida Croly, Sidney Wrenshaw, Victor Becroft, A. Servant, Robert Hornius.

This production was the closing one by this clever cast of stock players, as the week of April 18 marked the last week of the Orpheum as a home of dramatic stock, previous to a brief season of vaudeville.

This detective play was indeed an interesting one with which to conclude a uniformly successful season, and the large audiences which attended every performance were thrilled by the numerous highly exciting situations and development of the intricate plot. All the players did their rather exacting work in an exceptionally smooth and convincing manner. Philip Lord in the title-role was accorded much applause for his capable interpretation of a difficult character part. It was his best effort of the year. Walter Richardson was a close second in the role of a burglar and was the genuine originator of the thrills with which the piece abounded. Betty Farrington, leading woman and most recent addition to the cast, acted her part capably. Frederic Karr as Detective Mallory also had a character part which he interpreted effectively.

In a box witnessing the premiere of the play were Mrs. May Futrelle, widow of the writer, who lost his life in the Titanic disaster; Mrs. H. C. DeMille, mother of William and Cecil DeMille; George Brackett Selts, who adapted the play, and Miss Mary Harris, of New York. Critics were loud in their praises of the play and predicted a metropolitan run. HARRY D. WEADE.

STOCK IN BROOKLYN

Members of the Greenpoint Players at the Greenpoint Theater outdid themselves in a ripping production of Stop Thief April 18-18. With but four rehearsals of a production so full of tricky situations and business, Director Harry McKee can well be proud of the showing made by his company. Alfred Swenson and Nora Shelby appeared as Jack Doogan and Nell, respectively. The cast included Frank Joyner, John Dilson, Pearl Gray, Bessie Warren, Caroline Locke, William Macaulay, William Mortimer, Jack Roach, and Lorie Palmer.

The first Brooklyn stock production of The Littlest Rebel was last week's offering at the Gotham Theater. Little Viola Savoy appeared in the title-role with Samuel Godfrey as Captain Cary and Gordon De Maine as Colonel Morrissey. Louise Carter, Mr. McCurdy, Jack Rollins, Leah Peck, Frank De Camp, and Arthur Mack were seen in congenial roles.

Officer 666 made its debut in stock at the Crescent Theater. The Crescent Players gave a clever performance of the MacHugh farce. The principal parts were taken by Charles Schofield, George Allison, and M. J. Briggs. Leah Winslow, Joseph Eggerton, Isadore Martin, Mabel Reed made the best of their minor assignments.

The Blindness of Virtue proved itself to be one of the best attractions offered at the Grand Opera House this season. Irene Douglas portrayed Effie in a charming manner. Mr. Travers as Archibald Graham, William H. Elliott as the Rev. Harry Pemberton, Pearl Ford as Mary Ann, and Minnie Stanley as Cooney were well cast.

The Clifford Stock company at the Whitney Theater offered The Two Orphans as last week's attraction. Claudia Lucas appeared as Henriette, with Franklin Clifford as the Chevalier and Alice De Laux as the blind girl. J. LEROY DRUG.

BROWNELL-STORK CO. TO CLOSE MAY 3

The Brownell-Stork Stock company closes its long and successful engagement at the Orpheum Theater, Newark, N. J., on May 3. At this time Mr. Stork will open a season of musical comedy in conjunction with the Morton Opera company. GEORGE B. APPELGATE.

MACK AND RAMBEAU IN FRISCO

SAN FRANCISCO, April 18.—Willard Mack and Marjorie Rambeau have followed Herbert Keiley and Elsie Shannon in a special stock engagement at the Alcazar. They opened their engagement Monday, April 18, supported by the Alcazar Players. A series of high-class dramatic productions will be presented.

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STARS

COLUMBIA PLAYERS OPEN

Washington Welcomes Stock Co.—Earle Brown and Violet Heming in Leading Roles

WASHINGTON, April 21.—A royal welcome was extended the Columbia Players when they opened their fifth season of Summer stock at the Columbia Theater, April 18. The only newcomers are Earle Brown and Violet Heming, who will play the leading roles. Miss Heming, however, was a member of the company two seasons ago, but at that time she appeared in ingenue parts. The season starts off with every indication of duplicating the success of former seasons.

The initial bill was The Rejuvenation of Aunt Mary, which was presented most capably under the direction of Arthur Ritchie, for the past four seasons stage manager of the organization. Charming Carrie Thatcher was a noteworthy success in the May Robson role.

The personnel of the Columbia Players this season, besides those already mentioned, include George W. Barbier, Willard Robertson, John M. Kline, George E. Darrow, Arthur Leslie, Jessie Glendinning, Julia Blanc, Marie Drownah, Bessie Maxwell, Maxine Dawn, with David Chase as stage manager. Charles Squires, the scenic artist of last season, has been re-engaged, with Norman Rhodes assistant. The current week's bill is The Runaway Girl, and in the Billie Burke part in the play Violet Heming makes her initial bow as leading woman. Rosemary and Bunty Pulls the Strings are plays to follow.

JOHN T. WARDE.

KEITH'S TOLEDO STOCK

To Open April 27, with Lorin J. Howard and Elinor McEwen in Leading Roles

TOLEDO, O., April 20.—The third annual season of the Keith Stock company will open Monday, April 27. An entirely new company, with two exceptions, has been engaged. Lorin J. Howard, who played leading roles during the latter part of last season, is to head the company again, and George Farren will again have charge of the stage direction.

The other members of the company are Elinor McEwen, who will be the leading woman; Grace Benham, Edward Longman, Florence Edney, Ogden Crane, Mortimer Martini, Frederick Meade, Temperance Held, Harry Hedding, Helene Eddy, Floyd Covei, John T. Wray, with Louis Pett as scenic artist.

STOCK IN NEW YORK

ACADEMY OF MUSIC.—The stock star system which Manager Fox installed this week is already certain of success. Robert Edison in his greatest success, Strongheart, is attracting capacity audiences to the popular playhouse. The play, with its educated Indian hero, has lost none of its charm. The regular members of the company are giving splendid support.

WADSWORTH THEATER.—Wildfire, with Warda Howard playing the beautiful, dashing widow, is the attraction uptown. Miss Howard is winning her audiences with her splendid performances. The cast has been largely augmented. Alfa Perry Byers, Edith Spencer, Henrietta Goodwyn, Carroll Daly, and Jerome Renner are appearing to splendid advantage.

STOCK AT SALEM, ORE.

SALEM, ORE., April 17.—The Rex Players opened recently a very successful season at the Wexford Theater. Steve Burton, in addition to playing the leads, manages the company and is presenting some excellent productions. The Irish-American Cousin was the opening bill. Bought and Paid For and Rip Van Winkle were the attractions for the following week. The Parish Priest was the bill last week.

Mr. Burton has become one of the most popular of leading men and can always be depended upon to give a good performance. He is supported by a capable company, consisting of Fred Bellen, Billie Lee, Gwynne Sterling, Sterling Rothermel, Richard Darling, Myrtle McDowell, with Florence Burton in leading feminine roles.

MYRTLE M. TILLSON.

BROWNE STOCK CO. FOR PATERSON

Henriette Browne, who was the leading lady with the Opera House Stock company for two years, will open a Summer season of six weeks at the Lyceum, Paterson, N. J., May 18. She will transfer the entire company from Savannah, where she opened April 14 in Saucy for the Goose. Judging from the advance sales of subscription reservations, business will be large. Miss Browne is a prime favorite with the Paterson theatergoing public.

JOHN C. BUSH.

UTICA STOCK TO OPEN APRIL 27

UTICA, N. Y., April 20.—A stock company under the management of Wilmer and Vincent will open a Spring and Summer engagement in this city next Monday. The company includes the following players: Arthur M. La Rue, Carl Jackson, Eugene Powers, Charles Glocker, Harry Hayden, T. Harrison Roberts, William Reifel, Betty Farrington, Frances Hemerick, Augusta Durgon, Lucille Landers, and Grace Lynn. The organization, as in past years, will be under the direction of Joseph Walsh.

STOCK AT NORFOLK

NORFOLK, VA., April 20.—Wilmer and Vincent's stock organization, known as the Colonial Players, will open an engagement in this city April 27 in The Fortune Hunter. An unusually strong aggregation of players has been secured, including Robert Hyman, Frederic Karr, Philip Lord, Morton L. Stevens, Millard Vincent, Alton Thomas, Frederick Howard, Victor Becroft, Ann O'Day, Minnie Remaly, Vida Croley Sidney, and Florence Vincent. The company will be under the direction of Addison Pitt.

"THE DRUDGE," TITLE OF NEW PLAY

ST. JOHN, N. B., April 18.—The prize for the best title suggested for Wilbur Fauley and Walter Woods's new play was awarded, April 15, to Bennett English, of this city, where the production took place week of April 6. The title, The Drudge, was selected from over two thousand submitted.

K. C. TAPLEY.

SALT LAKE STOCK CLOSES

SALT LAKE CITY, April 18.—The stock company at the Utah Theater closes its season to-night with A Woman's Way. Lillian Kemble and Hallett Thompson have headed this organization since Willard Mack and Marjorie Rambeau terminated their engagements.

C. E. JOHNSON.

ROBERT LEE ALLEN AT ACADEMY

Robert Lee Allen has been specially engaged by the William Fox company to play the role of Billy Sanders in Strongheart at the Academy this week. Mr. Allen played the role of Billy for two seasons under the management of the late Henry B. Harris.

HUNTER-BRADFORD STOCK CLOSES

ALTOONA, PA., April 18.—The Hunter-Bradford Stock company closed its engagement at the Miehler Theater last Saturday evening, with Just Jones as the final offering. The members of the organization have returned to New York.

VAN DYKE EATON CO. AT DUBUQUE

DUBUQUE, April 20.—The Van Dyke Eaton Stock company has opened for an indefinite engagement at the Grand Theater in this city. The company recently closed a long season at La Crosse, Wis.

STOCK NOTES

Grace Shanley appeared, last week, at the New Haven house on her round of the Poll Stock companies in her original character of Virgie in The Littlest Rebel. Of the many Virgies, who claim to be the "original Virgie," there are really only two; namely, Juliet Shelby, who created the part, and Grace Shanley, who was her alternate the first season. Grace Shanley headed her own company the second season, and has since played the part in a number of stock companies. She is to appear in all the Poll houses in succession.

I. W. Marks and his star, Maybelle Marks, close their season at the Grand Opera House, London, Ont., and are in New York booking plays and people for their coming season in Canada. Mr. Marks is the oldest Canadian road and stock-house manager. This is his thirty-seventh season as manager and proprietor of Marks's Brothers attractions.

Alice Clements returned to the Horne Stock company, at the Grand Theater, Akron, Ohio, April 13.

William Malley has arranged with William A. Brady for the first stock productions of Little Miss Brown and The Family Cupboard. Little Miss Brown will be used at Fall River, Mass., by the Malley Denison Stock on May 6. The Family Cupboard will probably have its first stock showing in Newport.

Benjamin Kauser made his last appearance with the Pitt Players at Pittsburgh, April 18, in A Temperamental Journey.

Augustin Glassmire has been engaged by Edward Henton to be the director of the Poll Stock company in Scranton, Pa. This will be Mr. Glassmire's fifth season under the Poll regime.

Ogden Crane and Grace Benham opened in Toledo, O., April 27, with the B. F. Keith Stock company.

Frank Thomas left the Poll Players of Worcester, Mass., on Saturday, April 18, after having played 1,800 performances with the company.

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Alice Clements

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BROOKLYN

The return of Robert Mantell to Brooklyn at the Majestic Theater April 13-15 with his Shakespearean repertoire was a welcome event. He opened the week's engagement with a splendid production of King John, which was followed by Hamlet, The Merchant of Venice, Macbeth, and King Lear. While the patronage was comparatively light, those who attended showed great enthusiasm for Mr. Mantell's various interpretations.

Everywoman was the offering at the new Montauk Theater. The production was a worthy one. Diana Storm appeared in the title-role, with Elmer Grandin as Nobod. Little Women invaded the De Kalb Theater for a week. The entire cast was of a high standard, with the work of Marie Pavy as Jo deserving of special mention. This splendid production of the famous novel proved itself a good drawing card.

Mabel and Edith Tallaferro made their second appearance in Brooklyn this season as co-stars in Young Wisdom. They played at Tellor's Broadway Theater last week.

J. LEROY DAVIS.

ALBANY

Nihil Barrymore, supported by a well-balanced cast, in Tante at Harmanus Blecker Hall April 10, scored a genuine hit, with a large and appreciative audience. Ned O'Brien's Minstrels April 13, presented a crackjack performance, offering the best new features in this form of entertainment. May Irwin in Widow by Proxy April 14, 15, has never been seen here to better advantage, and was given a most hearty reception. John McCormack, the Irish tenor, April 16, Richard Carle and Hattie Williams in The Doll Girl April 18.

At the Empire the Dreamland Burlesques, with Will Ward, Eddie Johnson and Jeanette Buckley, and the good and photogenic production, Lord Chumley, were the big features at the Colonial week of April 13-15.

Proctor's Grand offered an excellent bill this week, the prominent numbers were Miss Clara, Van Brothers, William Williams, and the Darling Daria, and Budd and Abbie Lansing. Business was up to the standard.

G. W. HERRICK.

FALL RIVER

For the opening of the summer season at the Savoy, the Maier-Denise co. presented week of April 13-15 The Talk of New York, with Carolyn Roberts as Geraldine Wilson and Gus A. Forbes as Kid Burns, both of whom were at their best and gave a splendid performance of the part. The remainder of the cast appeared to good advantage. A very good chorus that could sing and dance gave much pleasure to the performance. The Prince Chap April 20-22.

After a vacation of one week, the Bijou Theater reopened April 18 for the Spring and Summer with the stock co. renamed the Bijou Players. The co. is still headed by Corinne Cantwell and Stanley De Wolfe, and the play offered for the opening, The Two Faces of Love, by Corinne Cantwell gave a fine performance of Phyllis, being the best thing she has done this season. Stanley De Wolfe was most successful as Richard Carver, while Maxwell Driscoll as "the Imp" left nothing to be desired.

The new and up-to-date Plaza Theater (named by The Mirror correspondent) opened its season April 18 to S. R. O. The big feature was Fun in a Turkish Bath. A fine line of pictures was shown, and the success of this handsome theater is assured. G. H. Sullivan, who has had a great deal of experience, has been selected as manager.

At Hathaway's, New Bedford, Mass., the Lester Longman Players presented week of April 13-15 The Last Paradise, with Amy Blizard, John Maclean, Lester Longman, Eddie Phelan, Maud Blair, and Joseph Newman in the cast. The production was one of the best of the season. Broadway Jones April 20-22.

All of the new picture theaters are doing a very large business at the present time.

W. F. GUN.

CLEVELAND

The Morrison Market was presented last week at the Opera House with big success. The Colonial had the Lure as its offering. The Hippodrome offered a strong vaudeville bill. Two good burlesques appeared at the Star and Empire, and George Sidney in Busy Lady returned to the Frontier.

On April 10 Mrs. Tucker, director of the Tucker's School of Expression, introduced her pupils in a playlet at the Duchesne.

Russell Harris, formerly assistant treasurer of the Colonial, is now new assistant treasurer for Manager George Oberst at the Empire.

Arling Alcott, leading man at the Cleveland, may take a short vaudeville tour at the close of the season in a dramatic sketch with his wife, Grace Hamilton, at his support.

Manager McLaughlin of the Colonial, will endeavor to have Miss Buckley and her co., who will appear at the Colonial in summer stock, present several plays which have not been offered in Cleveland.

M. I. MACE.

DENVER

Robert Hilliard at the Broadway April 13-19 gave us in The Argye Case a scientific, eloquent detective in place of the usual type. His acting was liked even better than when he last with A. Fox. The War.

A. G. Field's Minstrels at the Tabor April 12-14 was a welcome relief to white slave motion pictures. Preceding Field's offering was Smashing the Vice Trust, and this week it is Trade in Souls.

The Denham's week was unusual in two ways: Eva Lang was not in the cast, and Madame Sherry, with a local chorus, was presented. The novelty of the programme, as well as the opportunity to see this musical comedy at popular prices made for a good week in spite of Miss Lang's absence. She returns in Sham week of April 19.

Gertrude Barnes held the place of honor at the Orpheum April 13-15. The Naked Man was an interesting playlet. This theater will close May 10, three weeks' earlier than usual, to admit of extensive reconstruction during the summer. The weeks before the house becomes dark will be well taken care of by Rusty Clayton. April 20, Marie Lloyd April 27, and Blanche Bates May 4.

The Empire has adopted a new policy. A feature film and a vaudeville act are alternated from 11 until 7 at 10 cent admission. Then follows the regular bill at a 30-cent scale.

FREDERICK D. ANDERSON.

PORTLAND, ORE.

Heilig and Considine in Big Theater Deal—Portland a Good Patron of Grand Opera

As result of a deal consummated on April 9 between Calvin Heilig, owner of the Heilig Building, in which the Orpheum has been located during the past year, and John W. Considine, owner of the Orpheum franchise in Portland, there will be a new alignment of theaters on Broadway next season. Upon payment of a \$10,000 bonus, Considine was released from his lease on the Heilig Building, a lease which had nine more years to run. The Orpheum attractions will continue in their present location until the second week in July, and will then be discontinued until September, when a new Orpheum will be erected on the half-block bounded by Broadway, Stark, and Park streets. This is the theater that was started by Thomas Nonan, to be the Broadway Theater. Upon removal of the Orpheum to its new location, the Heilig Building, at Broadway and Taylor, will resume its original name of Heilig Theater, and all the first-class traveling attractions will show there. The Heilig, the Baker, the Orpheum, the Empress, and Pantages will then be located at 210 on Broadway within a 1,500-foot section of that brilliant thoroughfare.

Of all the cities on the Pacific Coast visited this season by the Chicago Grand Opera co., Portland proved far the best patron. In San Francisco, where fourteen performances were given, the deficit was \$50,000. Los Angeles had eight performances and a deficit of \$14,000. Seattle, with four performances, ran \$10,000 behind. Portland, with four performances, ran less than \$4,000 behind. The deficit here was distributed among forty-five guarantors. It is believed that with the erection of the public auditorium and reasonable rents, grand opera can be presented in Portland with no loss at all.

The Deserter proved to be a strong attraction at the Baker. Dorothy Blanchard as Madam, and Edward Woodruff as Craig, did excellent work.

Alice Hie and Bert French in The Dance of Fortune were headliners at the Orpheum during Holy Week. Harry Gilfoil and Jack W. and Eddie Weber were other features, but the bill as a whole was not able to encounter successfully the last week of Lent.

The Six Imperial Follies were headliners last week at the Empress. Canfield and Carlton, with The Hoodoo, and Edward Marshall, cartoonist, presented acts which were popular. The new continuous policy of the Empress was given its first week's trial.

Agile and her lions were the exciting feature on the bill at Pantages. Milton and Dolly Nobles repeated their Why Walker Reformed.

The Captain Scott Antarctic Motion Pictures, with Charles B. Hanford as lecturer, occupied the Heilig the entire week.

Winning an extraordinary fair audience during the week at the Lyric, W. H. McFarland and several other new acquisitions by the Keating and Flood house strengthened the performance.

All the Portland theaters showed alldes last week which read, "Go to Church Sunday, April 19. It Doesn't Matter Where—But Go."

The Golden Theater, at Roseburg, Ore., on the line of the Southern Pacific, has been purchased by E. C. Benson.

JOHN F. LOAN.

CALGARY

Martin Harvey's Canadian Tour a Great Success—Calgary Club Entertains

Martin Harvey returned for a three days' engagement at the Sherman Grand April 8-9 in The Breed of the Treshams and The Only Way, and again did tremendous business. His performance in both plays was very fine and he is supported by a capable co. Orpheum vaudeville April 9-11 did good business. The Holy City follows.

Pantages is doing packed business each week, warranted by the word, bills are being a tabloid series of The Soul Kiss, featuring George H. Ford, is this week's headline act. It is well staged.

The Calgary Green Room Club entertained Mr. and Mrs. Martin Harvey and members of their co. at supper after Monday evening's performance. Mr. Harvey thanked the club for what it had done toward making his engagement a success, and requested its aid in making the visits of Lawrence Irving, Fred Perry, W. H. Benson, and others of his company, successful. He said that financially his Canadian tour had collapsed anything he had yet done.

OSCAR FOSBERG.

IOWA NOTES

There is considerable agitation as to the closing of the Sunday theaters at Ottumwa, Ia. A petition has been circulated and a large number of signers have been secured, for the closing of these places of amusement on the Sabbath. The petition of the present before the solicitor for its recommendation.

Four prominent men were elected from the Majestic Theater, at Cedar Rapids, recently for remarking rather boisterously about the inferiority of one of the acts. It is possible that they were quite brutally treated by the special officer on duty in the theater.

A new theater is to be erected at Le Mars, Ia., this summer. The Le Mars Realty Co. has just filed articles of incorporation, and will build a combined business block and theater that will cost in the neighborhood of \$50,000. The stage-manager with the September Mora co. sustained quite a severe accident during an engagement at the Cecil Theater in Mason City April 6, by having one of the weights in connection with the scenic equipment fall, striking him on the head and rendering him unconscious for some time.

FRANK E. POSTERS.

OMAHA

The Chicago Grand Opera co. attracted a good-sized audience at the Auditorium April 14. This was the offering, and Mary Garden had been billed for the title-role; but, owing to her indisposition, the part was taken by Alice Herlihy. The week was desired to have these money refunded, on account of this change, were accommodated. Miss Herlihy made a very favorable impression. The orchestra, however, was the chief feature of the attraction, calling forth unstinted praise.

At the Brandells the de Koven Opera co. in Robin Hood drew a series of good-sized houses April 12-14, delighting all. Little Lord Sister April 15-18. Mary Jane's Pa April 27-30.

Business at the Orpheum continues all that could be wished, though the bill for the present week being without a definite headliner. This is often an advantage, as all the attractions are more equally interesting.

The lower Foster Girls are on at the Gayety, giving two performances daily to a series of good-sized audiences.

J. MINOWALE.

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and Miss Hackney were superb, and the supporting co. excellent. They play a return engagement May 11-13, when Mr. Irving will present The Typhoon and The Importance of Being in Earnest.

The Green Room Club Players (local talent) presented a repeat performance of Lady Huntworth's Experiment April 13.

Coming attractions booked by Manager Ellis, of the Majestic, are: In Marriage a Failure? April 20, 30; Tom Marks's co. May 4-6; Lawrence Irving May 11-13, and Margaret Illington in Within the Law May 20.

ALFRED W. LANE.

MOOSE JAW, SASK.

Laurence Irving and Mabel Hackney appeared at the Majestic Theater April 8, 9, under the auspices of the British-Canadian Theater Organization, to capacity houses. In The Unwritten Law and The Lily. The acting of Mr. Irving

A NEW PLAY

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 "Play possesses tense situations and sparkling dialogue." K. C. Tapley, Correspondent *Dramatic Mirror.*

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BIRMINGHAM

Changes in Policy at Two Vaudeville Theaters
—Otis Skinner Plays to Capacity

The Orpheum, after being dark for two weeks, opened April 15 with Boyle Woolfolk's Petticoat Minstrels, and in future will play tabloid instead of vaudeville. It has been rumored for some time that the future policy of this house will be burlesque, and it seems that the ultimate adjustment of the Progressive Wheel will determine whether or not this regime will be carried out.

It is also stated on good authority that the Grand, which has been playing negro vaudeville, will change its policy, and put on white burlesque. The interested parties say that they have nothing definite to give out as yet.

The Lyric continues to play to splendid business. For the week of April 20, the Six American Dancers are the headliners.

Otis Skinner in *Elmer* played to capacity at the Jefferson April 17-18. Little Emma Bunting and her excellent stock co. opened during Holy Week, and opened April 18 in *The Wishing Ring*. Their engagement at the Bijou is for an indefinite period.

At the Best of the King and Gibbs's Musical Comedy co. are playing a four weeks' engagement to good business.

An event of much interest is the Fifteenth Annual Society Circus of the Birmingham Athletic Club, to be put on at the Jefferson Theater April 27, 28. One hundred and fifty people take part in this performance, and it promises to be the best amateur entertainment ever given in the South.

JAMES EDWIN DEDMAN.

EDMONTON

At the Empire Theater Odette, assisted by several Pacific sea lions, and Master Gabriel and co. divided the honors April 6-8, playing to big business. Both scored. Mabel Adams and co., including Helen Moreau and James Mack, presented Wanda, an interesting sketch. Violet MacMillan was well received in her singing numbers.

Martin Harvey, supported by Miss M. de Silva and a London co. in *The Bread of the Treasons*. *The Only Way*, and *The Cigarette Maker's Romance* played April 9-11, a return engagement to big business.

At Pantages Martha Russell played a double engagement the week of April 6. The play, *Neptune's Daughter*, with Miss Russell in the title-role, opened the bill, while in the lead was Miss Russell in a gripping playlet, called *The First Law of Nature*, in which she was ably assisted by Messrs. Hamilton and Bath.

The Lyceum Players were seen to advantage in *Polly of the Circus* at the Lyceum, with Irene Lorton in the name-part, and Edward Harne as the Rev. Robert Gordon. R. G. Edwards scored an individual hit as Dan Finch.

AUGUST WOLF.

ROCHESTER

Disraeli at the Lyceum April 14, 15 drew good sized and pleased audiences. The New Henrietta April 16-18, played to big business. The Traffic played a week's engagement at the Shubert April 13-18. The admirable acting of Nana Bryant is the distinguishing feature of the production.

One of the most successful burlesques of the season was *The Vanity Fair* at the Corinthian week of April 13.

Big business prevailed at the Temple week of April 13, with Alice Lloyd as the feature. Plenty of laughter was provided at the Family week of April 13 by the hospital travesty, entitled *Ward 22*.

C. G. Pease, formerly advertising agent for the Baker Theater, and Danny Ross, who occupied a similar position with the Shubert Theater, have formed a partnership, under the name of the Acme Advertising Co., to conduct a general outdoor advertising business.

ROBERT HOAGAN.

COLUMBUS

William Hurlbut Makes Changes in New Play
—Patronage Lacking for Good Attraction

William Hurlbut's latest play, *The Man Who Would Live*, started on the second week of its career at the Hartman Theater April 6. Mr. Hurlbut was in Columbus directing rehearsals and making changes, particularly in an almost impossible last act, which, at present, fails to convey the main idea.

Columbus has been offered, but few good things this season, and when *Millicent*, a real treat, did at last come, very poor houses greeted it at the Hartman.

The Irish Players also suffered for lack of patronage at the Southern April 3-5. Nat Goodwin in *Never Say Die*, is billed for this house April 13-15.

The headliner at Keith's last week was the playlet, *Blackmail*, splendidly acted by a small co. headed by Frank Sheridan.

The management of the Colonial Theater passes to James V. Howell this week, and it is rumored that burlesque will be offered.

The Master Mind, with Willis Granger, played at the Lyceum.

Grant Mitchell, remembered for his fine work as Farrell Howard, Jr., in *The Years of Discretion*, is in Columbus, spending the Easter season with his mother.

LEONARD G. LATHAM.

ST. PAUL

Pierre of the Plains introduced two new players to the large Huntington clientele at the Shubert April 12-18. They were the new leads, Lola Howell and Malcolm Fassett. Both made favorable impressions. Mrs. Temple's *Telegram* April 10-20.

McIntyre and Heath in *The Ham Tree* came to the Metropolitan April 12-15. With the Greeks on *Pirine Line* (film) April 10-15. We have had the play, *The Traffic*, the Traffic in Souls pictures twice, but more of script mysteries are unveiled April 12-22 with the inside of the White Slave Traffic. As an antidote, *The Life of Our Saviour* follows April 23-29.

The Blue Bird will follow April 30-May 2. *Valeksa* Suratt headlined at the Orpheum April 12-15, and *Blanche Bates* April 16-18. The balance of the bill remained unchanged throughout the week, and included Lillian Herlein, Annie Kent, and Smith, Cook and Brandon, who had considerable fun with the McIntyre and Heath co. at the Monday matinee.

Tom Nava, Osmun, and Mary Gray were prominent in the *Empress*. *Grande* had *The Beauty Parade*.

JOSEPH J. PRISTER.

SAN FRANCISCO

The Columbia had a good card in *Chaucer's* Oicott, who opened April 13 in *Shameless Dhu*, and his sweet voice pleased as ever.

The *Alcazar* had a new card to Kelley and Shannon April 11, and on April 13 Willard Mack and Marjorie Rameau opened in *Kindling* to a big house.

The Court offered *The Honeymoon Express* April 12, with Al. Johnson as the star feature.

The *Gaiety* has again a good vehicle, *The Echo*, which Mr. Rock, of Rock and Fulton, ably rehearsed. It opened April 13 to a big house.

At the Orpheum David Blagman, Woodman and Livingston, Ben. Deely co. Bernard and Harrington were features week of April 12.

At the *Empress* were Top o' the World Dancers and James Francis Sullivan, while Pantages offered Captain Jack's Bears, Davett and Duval, Lawrence Johnson, and Morette Sisters.

The University of California students produced *The Dream of Dordra* April 14 in the Greek Theater at the institution.

A. T. BARNETT.

KANSAS CITY

The Shubert had *Pay o' My Heart* for the week of April 13-18, playing to a good week's business. The presenting co. was excellent, and the play pleased. *The Passing Show* of 1913 April 10-20.

The Grand had the *Divorce Question* for the week beginning April 13, playing to a satisfactory week's business. Mary Jane's Pa April 10-20.

The Auditorium Stock out on Broadway Jones for the week of April 12-18, opening to two big Sunday audiences. Frances McHenry and Henry Mortimer were well cast and pleased as usual.

Romance of the Underworld April 10-20. Henry E. Dixey in his *Monodrama* vaudeville was the Orpheum headliner April 12-18, pleasing large audiences nightly, while the Seven Ideas Troupe were the *Empress* top-line April 12-18.

The Sea Wolf, Jack London's famous story, put to moving pictures, was the Willis Wood offering April 12-18, showing to big business. Al. Reeves and his *Beauty Show* held the boards at the Gaiety April 12-18.

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13 BRANCH STORES IN NEW YORK CITY

Vaudeville at the Globe was well attended, as usual, April 13-15. The Hippodrome also drew good crowds with a big bill of circus acts, vaudeville and photoplay.

D. KERRY CAMPBELL.

SALT LAKE CITY

New Society Formed to Bring Noted Artists to Salt Lake City

Chauncey Oicott did his usual big business at the Salt Lake Theater where he presented *Shameless Dhu* April 6-9 to well-pleased audiences. Constance Molinoux and both Franklyn shared honors.

At the *Empress* Sebastian Merrill and his co. of comedy bicycle riders were popular. Their new song-and-dance from a London play was decidedly a new thrill. Alfred Latell, who impersonates the Dog Tigger, pleased the children. Rose Tiffany and co. in their playlet, *Cheating the Devil*, were good.

Beatie Clayton was extremely popular at the Orpheum week of April 13. The Salt Lake Ad. Club bought the house out of season of April 15.

Garnes, Tetrassini, the Boston Symphony Orchestra, and other musical attractions will be brought to Salt Lake City by the Musical Art Society of Utah, which was organized to-day at the Commercial Club.

G. K. JOHNSON.

HARTFORD

Bringing up Father was the attraction at the Parson's Theater April 13-18, and it failed to make much of an impression upon the audience. Law Docketster, George Primrose, and their minstrel were as popular as ever April 13.

Julia Sanderson in *The Sunshine Girl*, and all the lower substage performed to very large audiences April 17, 18.

The Governor's Foot Guard Band gave its annual concert at Poli's week of April 13, and, as usual, proved to be the most popular headlining of the season. Being *Pinkflower* assisted with dancing, and Ethel Coit with singing.

LAWRENCE SHEPARD.

FROM HERE AND THERE

ROSENA, SARK. April 11.—Walter Bergman, formerly of the Walker Theater stage, at Win-



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alper has been appointed business manager of the Regina Theater in place of Alfred... Brentlinger and English, of Terry... and the Orpheum there to Leroy B. Smith, and have taken over a house in Fort Wayne.

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FROM PHILADELPHIA

"Forward March" at Forrest.
 "Cordelia Blossom"—A Big Hit.
 "Lady in the Case"—New Play
 By Paul Kester at the Little.
 Motion Pictures at Adelphi.
 Stanley Theater to Open 27.

PHILADELPHIA, April 21 (Special).—There was but one important change at the local theaters this week. The Mask and Wig Club completed their successful production of Royal Arms at the Forrest and was succeeded by William Collier in Forward March, his first engagement of the season in Philadelphia.

Special matinees were held April 17 at five of the downtown theaters for the benefit of the Actors' Fund. At the Garrick, Ann Swinburne in The Madcap Duchess was the attraction; at the Lyric, Joseph Santley in When Dreams Come True; at the Adelphi, The Lure, while at the Broad, Cordelia Blossom was produced with a stellar cast.

To-night at the Little Theater a new comedy by Paul Kester, The Lady in the Case, will have its production by Annie Russell, supported by her own company.

From all indications, Cordelia Blossom will be equally as great a success as Get-Rich-Quick Wallingford. The play as presented at the Broad has gone with such a rush that when it reaches Broadway its success will probably be instantaneous.

This week another of the downtown theaters, the Adelphi, has started moving pictures. By a strange comparison, The Lure closed last week and yesterday the sacred photo-drama, The Life of Our Saviour, was shown.

All preparations are being made for a big opening for the finest of the new Market Street Theater to be held on April 27, when the Stanley Theater, a \$250,000 playhouse, will be thrown open to the public. It is located at Sixteenth and Market, and in the 190th theater designed and built by William H. Hoffman, the well-known theatrical architect, brought to Philadelphia from Pittsburgh by the Massachusetts. The theater is erected in its style and has a seating capacity of 2,500. While built with a large stage on that it can be used at any time for real drama, it will be opened with high-class motion pictures and vaudeville.

J. BOLLS-CONNER, JR.

FROM BALTIMORE

Paint and Powder Club's Revue
 Most Interesting Event of Week.
 Academy Season to Close May 2.
 Ford's Give Matinee for Fund.
 Neil O'Brien's Minstrels Seen.
 Prices High to See the Castles.

BALTIMORE, April 21 (Special).—The annual production by the Paint and Powder Club at Albemarle was undoubtedly the most interesting event of the week just past. It is well-nigh impossible to give any adequate idea to the public of other cities as regards the all-round excellence of the production, staged by this famous organization, as most of the prizes will probably be accorded to local pride. The club is now twenty years old, and each season its performance reveals such high standard as regards scenery, costume, talent, etc., so that the public of both Baltimore and Washington have come to look upon them more in the light of professionals. In many instances their productions truly surpass a goodly number of legitimate musical comedies which have been seen here in past seasons. The boys work hard to achieve this result.

This season the club departed from their regular course of reviving some musical comedy or light opera, and, instead, offered a revue, featuring all the old favorites and newcomers to the local musical advantage. It was the best dancing production offered in Baltimore this year. In Hyland Kuhns, Neil Hughes, J. Francis Beauchamp, and E. L. Bartlett, the club possess a quartette of dancers, who are equaled only by the best professionals. Kuhns and Hughes' dancing is particularly noteworthy. Their Carolea Gavotte was the most artistic and finished imitation dance which has yet come to our notice. Charles Andrew McCann, one of the oldest members of the club, is undoubtedly its most versatile and valuable mainstay. The thousands of theatergoers in this country have been denied a great joy in Mr. McCann's continued refusal to adopt the professional stage. His female impersonations are well surpassed by the inimitable George Monroe. His burlesque of a night at the opera in which he successfully interprets every character of the opera, the chorus, and orchestra, would be hailed with joy in any vaudeville house. In J. Stuart Coleman the club possesses a female impersonator, whose looks and acting place him in a class by himself. The performances were given before splendid audiences each night during the week, and handsome amount was donated to the respective charities. A performance was given in Washington on Friday afternoon, and arrangements are being made for trips to Norfolk, Philadelphia, and probably Pittsburgh.

The present week is unusually quiet, owing to a conflict of dates. The Academy has been compelled to show motion pictures of wild animals, instead of the big musical comedy production which was scheduled. The week of April 27, known as the "Week of the Paint and Powder Club," will close the season at this house.

Neil O'Brien's Minstrels opened a week's engagement at Ford's on Monday night to a well-filled house, replacing Robert Mantell, who was originally scheduled for the present week in Shakespearean repertoire. Week April 27, Bought and Paid For.

Trixie Frigman is heading the bill at the Maryland this week, and easily captures the honors. She is in a distinct class by herself. The production of The Lion and the Mouse by the Fox Players was thoroughly satisfying. Grace Hurd's performance of Shirley Rosemore was decidedly the best piece of acting in the production. Forrest Orr, Harrison Forde, A. S. Byron, and Georgia Woodthorpe gave splendid performance, and the general effect of the whole performance was of an unusually high

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standard of excellence. This week Dorothy Vernon of Madison Hall.
 Baltimore's loyalty to the stage was demonstrated last Friday afternoon, when she contributed handsomely to the Actors' Fund. To the Messrs. Ford, that illustrious theatrical family, whose courtesy and consideration for the hundreds of player folk, who have visited their playhouses, have endeared them to all members of the profession, belongs the credit for the idea of inaugurating an Actors' Fund benefit performance in Baltimore. A splendid bill was provided with the aid of the committee playing Washington, all of which went over large delegations. Those appearing included Anna Held, Riley and Wilson. Within the law company (second act), Fluke O'Hara and company, Ryan and Lee, also Dr. Wolf Hopper, Arthur Aldridge, Gilbert Watrous, John Thomas from the Gilbert and Sullivan company, of Washington. The house was crowded to the doors.

The Castles are billed for an appearance at the Lyric on April 26 in a programme of exhibition dances. The prices advertised range from \$1.50 to \$3.50, and there is much speculation as to the size of the audience which will greet them. These prices seem ridiculously high, considering the fact that the entertainment promises little variety.

J. HARRIS KASIS.

FROM BOSTON

"Romance" Only New Play of the
 Week Opens New Wilbur Theater.
 Irish Players in One Matinee.
 Chinese Students Put on Play.
 Amateurs in "Getting Married."
 New Play "Reformers" Opens 27.

Boston, April 21 (Special).—The event of the week is the opening of the new Wilbur Theater. It brings the number of Shubert houses in Boston up to three, the others being the Shubert and the Majestic. The Wilbur is on Tremont Street, almost opposite the Shubert. With its Georgian architecture—the exterior being simple and beautiful in red brick and white marble, the interior equally simple, in ivory white, a light gold, and dull red hangings—it sets a new standard for theater architecture for Boston. The auditorium is broad and shallow, and from each seat the theater gives the impression of "intimacy." It would have been well, if Francis could have postponed the engagement in Boston until the completion of the Wilbur, for the interest of the opening and the greater suitability of the house would, perhaps, have given that delightful play a better chance with the queer Boston public. As it is, however, the initial play has been well selected, for it is Romance, with Doris Keane.

The opening of the Wilbur brought last night's only new bill. The others: Hollis, Mrs. Fluke in Mrs. Bumstead-Leigh; Colonial, The Queen of the Moving East; Faneuil First Play; Tremont, David Warfield in The Auctioneer; Boston, In Old Kentucky; Majestic, Within the Law; Plymouth, Under Cover; Shubert, Blanche Ring in When Claudia Smiles; Cort, Kiddy Gordon in Pretty Mrs. Smith; Castle Square, A Midsummer Night's Dream.

Monday (27), however, there will be a number of changes: Park, the Tallafiero sisters in Young Widows; Hollis, The Reformers, a new play featuring Donald Mack, late of the Castle Square; Boston, The Old Kentucky; Tremont, the Plymouth Irish Players, stopping over on their way from Chicago to Ireland, to give a single matinee of one-act pieces new to Boston. Miss Gordon, at the Cort, unexpectedly closes her engagement on the 25th.

John Creel's revival of A Midsummer Night's Dream, at the Castle Square, was so well received that he is continuing it this week. The production has two chief delights—the Puck of Mary Young, and the settings by Livingston Platt. The Drama League issued a bulletin commending the revival as "smooth, spontaneous and illustrative." Next week, Office 666.

Getting Married, by Bernard Shaw, is having its first American production this week at the Toy Theater here. With practically no intermission it runs more than two hours and a half, and is crammed full of brilliant Shavian dialogue. The amateurs who are doing it at the Toy set themselves a difficult, if very well worth-while task and have performed it well. Kivestary good were Mr. O'Connell, Mrs. Briggs, Miss McKay, Mr. Safford, Mr. Gram, and Mrs. Gale.

The five matinees last Friday for the Actors' Fund were not well attended.

The visit of the Dartmouth students proved disappointing. Their performances, excepting a setting here and there and an occasional bit of good amateur acting, were not as expert as we had been led to expect.

On the evening of April 24 there is to be a Chinese fair at Copley Hall, arranged by the Copley Society. A Chinese play, See Yue Chee, will be acted by Chinese students of Harvard and Tech.

April 19 the Cort Theater began a series of Sunday evening operatic concerts, with Miss Gauthier and Miss Farnell and others from the Boston Opera company.

To-morrow will be Stephen Foster night at the Boston. During the performance of In Old Kentucky, "My Old Kentucky Home," "Old Folks at Home," and others of his songs will be sung.

FORREST ISARD.

OTTAWA

The Bird of Paradise was presented at the Russell April 10, 11 to fair business. The Old Homestead pleased large audiences April 13, 14, and matinee, Ottawa Symphony Orchestra Concert April 15. Milestones April 17, 18. Sweethearts April 20. Ethel Green and Bertha Creighton and co. scored great hits week of April 13-18 at Dominion.

The film feature at the Francis April 13-16 was through Fire to Fortune, while at the Family Brother Officers was seen J. H. De Ha.

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ADAMS, Mable (Chas. Frohman); N.Y.C. Jan. 5-May 2.
ALONG came Ruth (Henry W. Payne); Newark, N. J., 20.
ANGLIN, Margaret; N.Y.C. March 19—index.
ALLISS, George (Liebler Co.); Hartford Conn., 21, 22, New London 25, Fall River, Mass., 24, Newport, R. I., 26, Worcester, Mass., 20, 29.
BARRYMORE, Ethel (Chas. Frohman); Honolulu, Va., 22, Lynchburg 23, Norfolk 24, 25.
BEN-HUR (Klaw and Erlanger); N.Y.C. Jan. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548,

BULL) Boston 20—Index.
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BUNNELL, Annie (Lawrence J. Anhalt): Phila. March 29—
Index.
SEVEN Keys to Ralpdale (Co-han and Harris): N.Y.C. Sept. 28—Index.
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BURKHARDT of the Hills (Gas-kill and MacVitty): Holla-wood, 22.
BUTHERN, E. H., and Julie Marlowe: Cleveland 30-33 Pittsburgh 27-May 2, Toronto 4-9.
STAHL, Rose (Henry B. Higginson): New York 18-19 Bridgeport Conn., 37 Waterbury 28, New Haven 39, New London 30, Brooklyn Mass., May 1, Newport R.I., 1, Fall River, Mass. 4, New Bedford 3, Lowell 9.
BTARE, Francis (David Ba-lanco): N.Y.C. Dec. 23-April 20.
BRATFORD-Upon-Avon Play-house (F. D. Bamcoo): Port-land, Ore.
BROWNNET Sur (Ray Bank-sos): Truro, Ia., 22, New Virginia 28, Batavia 24, Ot-tumwa 26, Oconomowoc 28, Rus-ton 27, Wheel Chair 28, Si-monsey 20, Monticuma 30.
TALIAFERRO, Mabel, and Edith (Joseph Brooks): N.Y.C. 30-25, Boston 27-May 9.
TAYLOR, Lauretta (Oliver Mo-nahan): N.Y.C. Dec. 29, 1912—Index.
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THIRD Play (F. Ray Com-stock): Ohio 20—Index.
TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 4—Index.
TOE Many Cooks (Wm. A. Brady): N.Y.C. Feb. 23—in-der.
TRAFFIC, The (A. Bailey and Drew): B'klyn 20-25, N.Y.C. 27-May 2.
UNCLE TOM'S Cabin (Wp. Kibbel): Ellimabell, N. J., 30-22, Paterson 23-25, Pitts-burgh 27-May 2.
UNDER Cover (A. H. Woods): Boston Dec. 28—Index.
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WHIP, The (Comstock and Gentl): Prov., R. I., 30-25.
WITHIN the Law (Selwyn and Co.): Boston Feb. 12—Index.
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WITHIN the Law (Selwyn and Co.): Columbus 30-25, Louisville, Ky. 27-May 9.
WITHIN the Law (Southern: Selwyn and Co.): Knoxville, Tenn., 23, Asheville, N. C., 24, Greenville S. C., 24, Charleston 25, Columbia, S. C., 27, Wilmington 28, Raleigh 20, Durham 28.
WITHIN the Law (Central: Selwyn and Co.): Bryan, Tex., 23, Breunham 25, Bay City 27, Beaumont 25, Vic-toresburg 27, Greenville 28, Yaucum 29, San Marcos 29.
WITHIN the Law (Special: Selwyn and Co.): Batavia, N.Y., 22, St. Clairsville, Ga., 28, Hamilton 27-29, London 28.
WITHIN the Law (Northern: Selwyn and Co.): Ferry, Ia., 23, Amesbury 25, Westchester 29, Spencer 29, Storm Lake 28, Cherokee 28, Sheldon 30.
WITHIN the Law (Eastern: Selwyn and Co.): Terre Haute Ind 21, 22, Louisa town 28, Peru 28, Youngs-town O., 30.
YELLOW Ticket (Al. H. Woods): N.Y.C. Jan. 30—in-der.
YORKA, Mme.: Montreal 27-May 2.

LLEN: Peru, Ind., 20-25.
 LIT'S Associated Players:
 LIT: 18-25.
 BROOKS: Meriden, Wis., 20-25.
 HATTERTON Arthur: Jackson, Mich., 12-25.
 HAUNGER-Kelfer: Danville, N. Y., 20-25.
 KORHL-Price Players: Peabody, Mass., 20-25.
 DE VORA, Florida: Waukeesh, Wis., 20-May 2.
 OYLE, Edward: Keams, N. H., 20-25.
 HIRSH (Ion Carroll): Durham, N. C., 20-25.
 BUTCE Helen: Meriden, Conn., 20-25.

VILLE, Mrs. J. L. 12-25.
WILKINSON'S, Assoc. Sec'y
LAWRENCE, Wm. Pa., 30-May
LYNN, Wm. W. Pa., 30-May
Jct., Ia., 23-25. Thurman S.
29. Craig, Mo., 30-May
Kansas City 4-9.
LONG, Frank E., Crystal
Pala, Mich., 30-25, Iron
and 27-May 2.
LYNN, Wm. W. Pa., Newburyport
Mass., 30-25.
MAHER, Phil: White Haven
Pa., 30-25.
MOBBING, Clint and Beanie
Sheridan, Wyo., 18-25.
SANNON, Harry: Bowling
Green O., 30-25. St. Mary's
St. Mary O.,
30-May 2.

ABORN English Grand Opera
 Managers. Aborn: Buffalo
 May 4-6
 ADAMS (New Era Producing
 Co.): Clint. 30-36, Phila. 30-
 36
 ADAMS (New Era Producing
 Co.): Augusta, Ga. 22, Co-
 lumbia, S. C. 25, Charlotte,
 N. C. 34, Lynchburg, Va. 25-
 26
 AILEY of Bond Street (Managers
 Shubert): N. Y. O. March 30-
 indef.
 BRIAN, Donald (Chas. Froh-
 man): Detroit 30-25, Toronto
 27-May
 BRINGING UP Father: Bos-
 ton 30-May 16
 CAGLE, Richard, and Hattie
 Williams (Chas. Frohman):
 Harrisburg, Pa. 23, Lebanon,
 23, Easton 34, Wilkes-Barre
 23
 CHICAGO Grand Opera: Mil-
 waukee 34
 COLLIER, William (Cohan and
 Harris): Phila. 30-indef.
 ELLINGME, Julian (A. H.
 Woods): N. Y. O. March 16-
 17
 FIREBLY (Geo. A. Eden)

24. Hamilton 25. Niagara
 Falls, N. Y. 27. Oswego 28.
 Watertown 29. Ft. Plain 30.
 Jamestown May 1. Amsterdam
 2. **GIRL of My Dreams** (Coutts
 and Kelly): Sunbury, Pa.,
 23. Shamokin 25. Hazleton
 27. Easton 28.
 29. **GOLDEN Kitten** (Oliver More-
 stein): Lancaster, March 19.—
 20. **HIGH Jinks** (Arthur Hammer-
 stein): N.Y.C. Dec. 10.—
 11. **HITCHCOCK**, Raymond (Cohan
 and Harris): N.Y.C. 12.—
 13. **HONEYMOON Express** (Messrs.
 Rubert): "Price 12-25.
 14. **KOLE and Dill** (George Mos-
 covitz): Ohio, March 8.—
 15. **LOVE and Death** (Jean
 Cort): Milwaukee, Wis., 3-
 23. South Bend, Ind., 3-
 23. Kalamazoo, Mich., 24. Grand
 Rapids 25. Detroit 27.
 28. **MADAME Mollie Chase** and
 "Freddy": Phila., 4-10.
 29. **MADAME Mollie Chase** and
 "Freddy": Phila., 4-10.—
 30. **MADCAP Deuchas**: Phila., 12-
 25.
 31. **MIDNIGHT Girl** (Messrs. Shu-
 bert): N.Y.C. Feb. 13.—
 32. **MONTGOMERY and Stone**
 (Chas. Dillingham): Atlantic
 City, N. J., 20-22. Trenton
 23. Reading, Pa., 24. Allen-
 town 25.
 33. **MORTON Opera Co.** (Lewis J.
 Morton): Boston, Mass., Feb.
 2.—
 34. **MORTON Opera Co.** (Lewis J.
 Morton): Wilkes-Barre, Pa.,
 2.—
 35. **MORTON Opera Co.** (Lewis J.
 Morton): Syracuse, N. Y., 6
 —.—
 36. **MUTT and Jeff** in Panama (Co.
 A. Chas. A. Williams): Ft.
 Worth, Tex., Can., 20-23.
 37. **Saul**: Ste. Marie, Mich., 2-
 26. Cobalt 27. North Bay, 28.
 38. **Orilla 29. Harrie 30. Brant-
 ford** May 1. Hamilton 3. Lon-
 don 4. St. Catharines 5. War-

[illegible]

QUEEN of the Critics (Thomas
 W. Hyler): Boston 18-May
 RED Canary (Mackay Pro-
 duction Co.): N.Y.C. 18-Ind.
 RED WIDOW (Philip H. Riv-
 ers): Belleville, Ont., 18-
 23, Kingston 25, Brockville
 25, Quebec 27-28, Sherbrooke
 30.
 RING, Blanche (Frederic Mc-
 Kay): Boston 13-Ind.
 RING Males (Frank C. Palmer)
 18-Ind., 22, 23, 24, 25, 26, 27, 28,
 29, 30, Marlborough, W. Va.,
 34, Annapolis, Md., 25.
 SANDERSON, Julia (Chas.
 Frohman): Springfield, Mass.,
 21, 22, Watbury, Conn., 23-
 24, Haven 24, 25, N.Y.C.
 27-May 2.
 SARI (Henry W. Savans): N.
 Y.C. Jan. 29-Ind.
 SEPTEMBER Morn (Rowland
 and Clifford):
 10, 22, Vincennes, Ind., 23
 Olney 24, Evansville, 25
 Terre Haute 26, 27, Muncie
 28, Marion 29, Wabash 30
 Bloomington May 1, Ft. Wayne
 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13,
 14, 15, 16, 17, 18, 19, 20, 21, 22,
 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 7

DUMONT'S (Frank Dumont)
Phila. Aug. 30—Indef.
FIELD'S, Al. G. (Edw. Con-
ard): Hannibal, Mo., 22.
Keokuk, Ia., 23, Quincy, Ill.
24, Springfield 25.
O'BRIEN, Neil (O. F. Hodges)
Baito, 20-25, Washington 27.
May 2.

AL. Reeve's Beauty Show (Al. Reeve): Omaha 30-25.
ALBANY Beauties (Dave Adams): Pittsburgh 30-26.
CLEVELAND 27-May 2.
BRATTLE PARADE (Ed. Schaefer): Milwaukee 30-25.
CHgo 27-May 2.
BOSTON, Young and Fellows (Wm. V. Jennings): St. Louis 30-25, Kansas City 27-May 2.
BERMAN Show (Jack Berman): Chgo 30-25, Onto 27-May 2.
BELLIES of Beauty Show (Henry P. Dixon): B'klyn 30-25, Paterson 27-May 2.
BIG PAIR (Joe Sherman): N.Y.C. 30-25, B'klyn 27-May 2.
BIG Jubilee (Jas. Weeden): N.Y.C. 30-25, B'klyn 27-May 2.
LILLY Watson's Big Show (Dan Gurschenheimer): Albany 30-25, Worcester 23-25, Boston 27-May 2.
ADLER's Girls (Frank M. Adler): Phila. 30-25, Balto. 27-May 2.
BOWERY (Geo. Harris): N.Y. 30-25, Hoboken 27-May 2.
BROADWAY Girls (Charles Oberworth): Boston 30-25, Holbrook 27-30, Albany 30-May 2.
O'LEIGH Girls (Henry O'Leigh): Chgo. 30-25, Detroit 27-May 2.
COLUMBIA (J. G. McFarland): N.Y.C. 30-May 2.
ARNOLD's Girls (Charles B. Arnold): Montreal 30-25, Albany 27-29, Worcester 30-May 2.
DREAMLAND (Dick Patton): N.Y.C. 30-25, Chgo. 27-May 2.

(McNamee) Detroit 30-25,
Toronto 27-May 2.
DAY New York 30-25, (Jake Gold-
man) 30-25, 1st.
diamonds 27-May 2.
DAYLEY Girls (Bob Simmons)
N.Y.C. 30-25, Waterbury 27-
May 2.
DINGHER Girls (Emanuel B. Ro-
senthal) Patterson 30-25,
Newark 27-May 2.
DOLBY from Springfield (R. W. O.
Chipman) 30-25, 30-May 2.
DILLS from Toledo (Chas.
Donaghy) 30-25,
Buffalo 27-May 2.
DILLS from the Great White
Way (Dave Gordon) Wash.
Pittsburgh 27-May 2.
DOLDEN 30-25, Rochester 27-
May 2.
DOLLY Widows (Wm. Fan-
sler) Rochester 30-25, Syracuse 27-29, Utica 30-May 2.
HARRY Hastings (Jack

ROSEBLOOM Girls (Harry
 Rosen): Hoboken 20-25, Phila.
 25-May 2.
LIBERTY Girls (Alex. Ger-
 mon): Kansas City 20-25,
 Okla. 2-May 2.
LOVE Makers (Ira B. Miller):
 Balto. 20-25, Wash. 27-May 2.
MARION'S Own (Bob Traver-
 sers): St. Paul 20-25, Mil-
 waukee 2-May 2.
MINNIE'S Big Frolic (Ma. Da-
 ley): Cinl. 20-25, Louisville
 27-May 2.
M O L L E R Williams (Phil
 Moller): Minneapolis 20-25,
 St. Paul 27-May 2.
QUEENS of Paris (Joe How-
 ard): Holyoke 20-25, Al-
 bany 23-25, N.Y.C. 27-May
 2.
ROBIE'S Big Show (Joe Re-
 sse): Indianapolis 20-25,
 Ohio 27-May 2.
ROSE Swell (Harry Thomp-
 son): Phila. 20-25, N.Y.C.
 27-May 2.
ROSEBAND Girls (Walter
 Graves): Toronto 20-25,
 Buffalo 27-May 2.
ROSEY Posy Girls (Louis
 Livingston): Minneapolis 27-
 May 2.
SOCIAL Maids (Bob Cohen):
 Prov. 20-25, Boston 27-May 2.
STAR and Garter (Harry
 Moss): Cleveland 20-25, To-
 ledo 27-May 2.
TAXI Girls (Louis Hurtin):
 Watertown 20-25, Bridgeport
 23-25, Prov. 27-May 2.
TROADER BOB (Frank
 Troader): Ohio 20-25, St.
 Louis 27-May 2.
VANITY Pair (Wm. S. Clark):
 Syracuse 20-25, Utica 23-25,
 Montreal 27-May 2.
WATSON Sisters (Geo. Bel-
 frage): B'lym 13-25, N.Y.C.
 27-May 2.

BROADWAY Belles (Jos. Oppenheim): Pittsfield 20-22, Holyoke 23-25, Boston 27-May 9.

CABARET Girls (Max Armstrong): Detroit 20-25, Toronto 27-May 2.

CRUSON Girls (Chas. Robinson): Indianapolis 20-25, St. Louis 27-May 2.

LIVING Widows (Dunn and
 Levy). N.Y.C. 30-May 2.
 FOLLOWING of Pleasant Place
 12-13-25. 21-22-25, 12-
 13-25. 21-22-25, 12-13-
 25. 21-22-25, 12-13-25.
 FRENCH Models (Hughie Ber-
 nard). Kansas City 30-25.
 GIRLS from the Police (Harry
 T. Smith). 13-25, N.Y.
 C. 3-May 9.
 GIRLS from Joyland (Lou
 Stark). Boston 30-May 2.
 HARRY (John J. Bentley).
 27-May 2. Toronto 25-25, Buffalo
 27-May 2.
 HIGH LARS Girls (Frank Cal-
 der). Birmingham 30-22-
 25. Rochester 25-25. Phila-
 delphia 25-25. 21-22-25.
 JOLLY Girls (Sol Myers). 25-
 Cleveland 20-25.
 MILITANT Maids (Hatch and
 Hatcher). Pittsburgh 20-25.
 Cleveland 27-May 2.
 MISCHIEF Makers (Jean Re-
 dini). Phila. 20-25, Pitts-
 burgh 27-May 2.
 NUTTY Girls (Tom Sul-
 livan). N.Y.C. 13-25, Phila.
 27-May 2.
 PARRIAN Beauties (Sam Wil-
 son). Chicago 27-May 9.
 PHOENIX Girls (Jack
 Reid). Phila. 20-25, Trenton
 27-May 2.
 QUEENS of Cabaret (Sutter
 and Levitt). Trenton 20-25.
 Phila. 27-May 2.
 BROTH Girls (Morris Wein-
 stock). Chgo. 13-25, Detroit
 27-May 2.
 TARTAR Girls (Chas. Taylor).
 Buffalo 20-25, Birmingham
 27-25, Schenectady 30-May 2.
 TRIP to Paris (Harry C.
 Lake). St. Louis 20-25, Kan-
 sas City 27-May 2.

BARNES, Al. G. Aberdeen,
 Wash., 22, Olympia 23, Ta-
 coma 24, 25.
 BARNES and Bailey: B'klyn
 30-26.
 GREAT American Shows (Mil-
 ler Brothers): New Kennin-
 gton, Pa.
 LINGLING Brothers: Ohio, 11-
 26, St. Louis 25-May 2.
 OLIVER and Wynn: West Show
 (Miller Brothers and Edward
 Arnold): N.Y.C. 21-May 2.

MISCELLANEOUS
 CASTLE, Mr. and Mrs. Ver-
 non: Boston 27, Springfield
 28, Washington and Balto.
 29, Pittsburgh 30.
 DUNCAN, Mrs. Elmore: Cul-
 deman, Ia., 22, Ft. Lakawai
 23, Moscow 24, Pullman,
 Wash. 25.
 HUBBARD, the Magician
 (Jack Jones): N.Y.C. 30-26,
 Germantown, Pa., 27-May 2.

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VAUDEVILLE



Lina Abarbanell's Variety Debut—Mary Nash in Playlet—McWatters and Tyson Return



White, N. Y.

GRACE LA RUE,

Coming to the Palace on Monday in Songs.

LINA ABARBANELL has temperament and piety. But a badly chosen repertoire handicapped her vaudeville entry at the Palace.

The stage setting was severely frugal. A garden drop, a chair and a table sufficed. Miss Abarbanell herself made a charming appearance in a dainty gown of pale blue, a black sash and a bodice of cream lace, as the society reporter would say. The first number was a duet, a florid lyric, "Beautiful Roses," between Miss Abarbanell and Elbert K. Sretwell, a tall gentleman who looked very much like many similar tall tenor gentlemen we have encountered in musical comedy. Then Miss Abarbanell sang a little "tipsey" song very humorously and adroitly. The tall gentleman, otherwise Mr. Sretwell, returned to go into details vocally about roses—and red roses in particular. After that the star reappeared, in a quaint and many hued peasant attire, carrying baskets heaped with red cherries, to tell the story of "Tilly Lou," a country maid who became fascinated with the lure of the city.

Miss Abarbanell next related the tragedy of "Fido, You're a Hot Dog Now," and proved that a clever artist can vivify almost any song. It's one of the newest rage—a sort of memory of the late loved and lost Rover—but the star made it cute and funny, despite the fact that Fido had departed to

"a place below,

Where all naughty doggies go."

Miss Abarbanell modernized "Every Little Movement" and showed her dainty dancing ability as a soubrette by doing the hesitation and one-step to the Madame Sherry number in up-to-the-minute tempo.

But the star needs something besides an apparently hastily put together programme of songs, a bare stage and an assistant who doesn't assist. Miss Abarbanell did not sing anything worthy of her.

Mr. and Mrs. Carter de Haven entertained at the Palace in their mingling of "personalisms," pretty gowns and neatly done dances. They have a likeable little offering.

Mr. and Mrs. Pat Rooney, too, were on the same bill. There is only one way of describing the eccentric dancing Pat—he suggests a wishbone suffering from the St. Vitus dance.

Nat M. Wills returned, in tatters, medals and budding whiskers, to talk broadly about current events and other things to the evident satisfaction of his audience. Mr. Wills contrasted the modern styles in women's waists with the good old days when even

Captain Kidd buried his chest. Mr. Wills also indulged in a little "humming," as he expressed it.

Corrodini's Zebras, assisted by an elephant, ponies and dogs, offered an interesting act. Later on the bill, Nat Wills, in an effort to explain the stripes, suggested that the zebras must have been the property of some former politician.

Mary Nash made her first vaudeville appearance at the Bronx in a new playlet, The Watch Dog, by Rita Weiman. The Watch Dog is best described as a surprise sketch.

The curtain rises on a darkened stage. The lights flash on, disclosing a young girl, in a kimono and with her hair down her back, facing a richly gowned young woman. The girl explains that she is the caretaker's daughter, "the watch dog," and, in response to her questions, the woman says she is the wealthy residence owner, who has been absent for some time. The girl whips out a revolver—the stranger is obviously an impostor—and forces the woman to remove her rings and jewels. Then there is a realistic struggle for possession of the weapon, the girl is overpowered and falls apparently fainting into a chair. A second later, she leaps from the chair, catches the other unawares and tears the stranger's wig from "her" head. The masquerader is a crook—the Julian El-



LUPINO LANE,

English Comedian to Make New York Debut Shortly.

tinge of his profession. (Of course, not many of the auditors have been really baffled.) Then the girl explains that she is really a detective—detailed to the case—but the disguised burglar darts through the door and escapes. At that moment a whistle is heard at the window, a crackman climbs in to join the girl and the two begin rifling the house. The kimono maid is a crook, too.

The Watch Dog is melodrama, but it strains at the plausibilities. Miss Nash is an able and effective young actress and she does all that is possible with the role of the girl. Ethingham Pinto, whose playing of the boy, Pietro, in The Climax, is still remembered, plays the masquerader.

Arthur McWatters and Grace Tyson made their first New York appearances at the Bronx after a year in England and South Africa. They have a series of songs and travesties which went over strongly.

The two open with a melody touching upon old-fashioned and modern ways, in which new use is made of the spotlight, which follows the singers from their entrance upon a darkened stage until they seat themselves beneath a big hanging light. Then the spot dies out momentarily, returns, follows them to the glowing fireplace and again disappears. The effect is excellent.

A burlesque, The Purple Thief, in a way is a travesty of The Thief modernized with the aid of colored wigs and costumes and an indigo mustache. A Dutch number is followed by Mr. McWatters's cockney talking song, "Bill," given seated at a cradle. It has a vein of heart interest and Mr. McWatters makes every word tell. Then Miss Tyson flashes through drop velvet curtains to relate "At a Tango Tea," a lyric of sly innuendoes chanted to hymn music. This is probably the best number of their offering. For a finale the two use a vampire melody, "Smother Me With Kisses," in which Miss Tyson plays a statuesquely luring lady in black. For the encore she discards the clinging gown for "decletay" and knickerbockers.

McWatters and Tyson have the sort of personality that "gets over."

It seems that the pretty American girl loved Billy but the young lady's mother had arranged a wedding with an impecunious baron. Something like this has happened in musical comedy before, we believe. However, Fred de Gressac made it the theme of her one-act comedietta, The Bride Shop, and settled the problem, after a comic near-duel and a couple of songs and duets in the spotlight, by having the American heroine marry Billy. After which, the baron turned his attentions to a jealous Spanish girl who had been tracking him through all the musical numbers.

The scene was laid in a ladies' establishment for gowns and lingerie. Indeed, the audience is given a chance to see the chorus in—or—the various articles of a honeymoon trousseau. That is the most exciting moment of the comedietta.

The Bride Shop is too long and too conventional. The hero, Billy, is played in dry, nervous style by a young man named Andrew Tombes. Passing by any play upon Mr. Tombes's name, we may say that he isn't at any time what is termed a "riot"—or anything like it. Lila Wentworth is really the most interesting member of the cast—in a petite, rather pretty and slender voiced sort of way. The chorus have a number of lines—spoken ones, we mean—and again we arrive at the conclusion that choristers should be seen and not heard.

Gus Van and Joe Schenck were at the Colonial in their song-piano act. They got over with the usual
(Continued on page 20.)



Gold and Harlan, N. Y.

GRACE TYSON,

With Arthur McWatters in Songs and Travesties.

FANNIE BRICE AND HER ADVENTURES

From Amateur Night Prize Winner, Portrayer of the Alligator in "The Royal Slave" and Burlesque Chorus Girl, to Vaudeville Star



FANNIE BRICE.

YOU see, it was this way: Fanny Brice didn't know what I wanted her to talk about, and I wasn't very particular either, as long as I got something interesting. So she decided to tell me the story of her life. That is, not the whole story, for, by her own account, Miss Brice has made the most of seven days a week ever since she articulated the first "Goo!" in her mother's arms, providing room upon room of biographical material more than I could ever use here. But she did relate the big story of how she came to burst upon the theatrical firmament.

"I was really pushed on," she told me,

"and the way it came about is one of the best stories I have to tell. That was a long time ago."

"When you used to sell papers on the corner?" I suggested, quoting a story I had heard somewhere.

She showed no recollection. "That must have been a press agent's yarn. News-dealing never was a specialty of mine. This happened about then. Keeney's Theater in Brooklyn was holding amateur nights, and a prize was offered to the amateur getting the most applause. All of us kids were crazy to go. So my friend Hannah and myself did some little work to earn enough to buy tickets. I sewed a dress or something and got twenty-five cents, and she got her money in some way that I've forgotten now. Anyway, we went to the theater, only to find that all the twenty-five-cent seats were gone and only fifties were left. Hannah wouldn't let me have her quarter, and I was determined to see the show, too. As last some of the girls told me to come in back-stage with them and make believe I was going on, too. When their act was called I was to duck.

"Keeney was announcing. He remembers all this as well as I do. He noticed that I was very much excited, and thought I was anxious to go on. So he grabbed me all of a sudden and said, 'Your next,' and pushed me out on the stage. Of course I was flustered at first, but friends all over the house kept calling out, 'Go it, Fan!' and cheering, and soon I got my head again and took it all as a good joke. As soon as I asked him the orchestra leader struck up 'When You Know You're Not Forgotten by the Girl You Can't Forget,' and I did my part. After I had sung that they applauded me, and I sang 'If the Man in the Moon Was a Coon,' for an encore. When they lined us all up at the end, feeling foolish and everything. I was the most surprised one in the house when they pinned the first prize of five dollars on me. I didn't think there was that much money in the world.

"From that time on I kept a close watch of amateur nights all over, and I used to make as much as thirty and forty dollars a week out of them.

"At last I met Rachel Lewis and James O'Neill. If they read this they'll know for the first time that it was Fanny Brice they took in tow, because I went under my own name then. They agreed to teach me how to act and provide me with costumes and so on for a hundred dollars. They got fifty out of mother. The only thing the Lewis woman ever taught me was a Spanish dance, and the nearest I ever got to costumes was a tape-measure with which she was always marking off distances. In my possession was a little soubrette dress that I used to use on amateur nights, and finally I decided to wear that. They put me out in a little production where I played a ballet girl. Hardly a thing existed in the production that I didn't have to take care of. Even a dog named 'Sunday' came under my charge. We made a hit, we two, and after the theater the kids would run after us in the street calling the dog, 'Here, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday!' They didn't know that I got twenty-five cents a day to live on—and 'Sunday' ate up ten of it.

"Next they put on a production called A Royal Slave. A Spanish girl was my lot, and, to look the part, I wore my soubrette dress with a shawl over the hips. That indicated Spain. The thing was staged, as before, without money. The Royal Slave was me. I pawned my rings to get costumes, and did all the sewing for the company, putting fringe around all the big hats, and so on. In one scene I had to play a bride, and I was at loss for a bridal veil. The manager told me to take the curtain from the window in the hotel. It worked fine, but the hotel proprietor happened to be in the audience, recognized the curtain, and wanted to have me arrested. I played the moving water under the canvas. Then I portrayed an alligator. That is, at the

cue I'd put up my two arms disguised with a property alligator jaw on each, and gobble up one of the characters when he dropped into the water! Twenty minutes always elapsed before that cue came, while I lay almost flat on the stage, supporting myself on my elbows. There is a scar now on each elbow.

"One day, while we were playing Hazleton, Pa., I was at the hotel sewing, when I happened to glance up into a mirror and saw Lewis and O'Neill, with their grips in hand, slipping out. I didn't wait for my grip—it had only a tooth-brush in it, anyway—but I shadowed them out. They went down to the train and got into one coach, while I got into another without being seen. Then I went and sat down back of them in the same car. When the conductor came around and asked for my fare, I pointed to the others. They turned then and saw me—and they paid.

Lewis and another woman came home with me, and mother put them up for a whole month. She wasn't much taken with the acting business after that.

"At this time I put Lewis and O'Neill behind me for good, and went back to amateur nights. From there I drifted into burlesque with Hurlig and Seamon. I was two years in the chorus, beginning in The Transatlantic Burlesquers. In The College Girls I got a small part and did a specialty. Then at the Colonial Theater Flo Ziegfeld, Jr., saw me and engaged me for his Follies of 1910. Going was easy after that.

"There are two things out of my experience that prove useful to-day. One is sewing and the other is cooking. I do all of my cooking on the road with twenty-five-cent alcohol stoves. My great achievement was when I cooked a six-pound duck on one and had nine people to dinner. Al. Jolson, who was there with his wife, said it was the finest duck he ever tasted. Besides Al. Jolson and his wife were Oscar Swartz and his wife, Willie Weston and his, my room-mate and myself. Some party!" A. E. K.

THE WEEK IN REVIEW

(Continued from page 10.)

rathskeller vigor, offering a number of recent ballads and rags. Their best is a "wop" song, "Hoo Marie."

Juan Sawyer and John Jarrott again danced the aeroplane waltz, the Three in One, the maxing, and the Congo Tongo Negro Rag, at the Colonial. Miss Sawyer still radiates the joy of the dance, and Mr. Jarrott lends sympathetic terpsichorean assistance.

The Bell Family of nine play on the xylophone, bells, and a variety of instruments in an entertaining manner, while two members of the troupe introduce some very little native dances of the Spanish type.

Fred Dupres also sang "Fido, You're a Hot Dog Now." Being a dog song, Fido, according to the rules, should be popular. At least Fido—such as he is—has a shade more merit than Rover. Mr. Dupres talked of matrimony, seaside bathing, feminine dress, and the person-who-gargles-his-soup. Of course, he got laughs. These tales are funny—and always have been.

FREDERICK JAMES SMITH.

NEIL KENYON IN SOUTH AFRICA

Neil Kenyon sailed from England on April 11 for South Africa. Kenyon is booked for a tour of the South African music halls by Rufe Naylor.

COMING HEADLINERS

Week of April 27.—Palace: Grace La Rue, Joan Sawyer and John Jarrott, Bickel and Watson, Hermine Shone and company, Gould and Ashlyn; Colonial: Gidding O'Mearas, Mlle. Dazie in *Pantalon*, Farber Girls; Victoria: Belle Story, Winona Winter, Mae Murray and company; Alhambra: Madame Bertha Kallach and company, Nellie V. Nichols; Bronx: Rooney and Bent, Carl McCullough; Orpheum: Nat Willis, Mary Nash and company; Bushwick: Gertrude Hoffman and revue, Hoey and Lee.

Week of May 4.—Palace: Hattie Williams and Richard Carle; Victoria: Mr. and Mrs. De Haven, Ada Overton Walker; Colonial: Elida Morris, Scenes from Grand Opera; Alhambra: Joan Sawyer and John Jarrott, Hyams and McIntyre; Bronx: Karl Grees; Bushwick: Fannie Brice, Joe Welch, Odette Tyler and company, Arcadia; Orpheum: Alice Lloyd, Rooney and Bent, Mack and Walker.

BIG TIME SEASON ENDS MAY 18; DANCING TEAM TO SPLIT

Edward V. Darling Going to Europe in June—Martin Beck Now Abroad in Quest of Novelities

BY WALTER J. KINGSLEY.

MARY NASH "got over" in Keith vaudeville at the Bronx Theater last week with her novel sketch, *The Watch Dog*. Edingham Pinto proved another Julian Eltinge in his female impersonation, though his voice had a note that Julian's lacks. Miss Nash was very convincing in a difficult role. She is repeating her success at the Colonial this week.

John Jarrott and Joan Sawyer go different ways as soon as their vaudeville engagements are over. They are at the Orpheum this week, with the Alhambra, the Palace, and Hammerstein's to follow. Jarrott is in tremendous demand by musical comedy producers. He has offers from Flo Ziegfeld, Jr., for the Follies, and from the Shuberts for the Winter Garden—that are pretty nearly as large for Jarrott personally as he and Miss Sawyer are drawing together. Then, too, he has several offers to go abroad this summer and conduct American dances at European resorts. Miss Sawyer will dance hereafter with Quentin Tod. She has a tour of the country booked and will have the patronage of society folk everywhere.

The week of May 18 will see the close of the New York "big time" vaudeville season.

Martin Beck has gone to Europe seeking new features for Keith and Orpheum vaudeville. With an unlimited bankroll and an unerring eye for excellence, he is sure to unearth many new sensations.

Visitors to the Palace Theater are begin-

ning to appreciate the art gallery in the balcony foyer. There are more than \$200,000 worth of paintings of the modern French school on exhibition there, and art lovers spend hours studying the beautiful canvases. The paintings are the property of Martin Beck, than whom there is no shrewder connoisseur of the art work of the day.

Edward V. Darling, booking manager of the B. F. Keith metropolitan theaters, will go to Europe early in June for a tour of the British and Continental music halls in search of new material. Darling holds one of the most important and exacting posts in the entire amusement world. Almost entirely upon his judgment in booking depends the prosperity of the theaters whose programmes he arranges, and to hit the public taste unerringly week after week in half a dozen of the greatest theaters in the world is a man's job and no mistake.

Those pictures of Innocence in front of Hammerstein's are drawing big crowds. Willie Hammerstein knows his New York.

The golden harvest of the vaudeville performer is coming fast. By next Fall the standard acts will be in clover. Never in the history of the world have artists been as sure of prosperity as are the competent vaudevillians of the present.

DUPREZ ABROAD FOR SUMMER

Fred Dupres, the monologist, will join the ranks of departing players on April 28, sailing on the *Mauretania*. Dupres is booked for twenty-six weeks abroad and will return on Nov. 9.

MISS CLIFFORD SAILING

Plays Farewell Week on May 18—Will Appear in Impersonations in England

American vaudeville audiences will soon be forced to bid farewell to Kathleen Clifford for the summer months.

Miss Clifford, "the smartest chap in town," will make her farewell American appearance at a Brighton Beach house during the week of May 18, sailing immediately after for England.

Miss Clifford will give British audiences a glimpse of her charming impersonations, and it will probably be some time before English theatergoers will permit her to return.

IN JUNIE McCREE SKIT

Burrell Barabretto and Emily Lea Leaving "High Jinks" to Appear in Two-a-Day

Burrell Barabretto and Emily Lea are leaving High Jinks, in which they have been playing at the Casino Theater, in two weeks.

Mr. Barabretto and Miss Lea will open in vaudeville at a New York house on May 4, under M. S. Bentham's direction.

They will be seen in a song, dance, and patter act, written by Junie McCree.

SINGLE WEEK IN VARIETY

Lina Abarbanell Reported to Be Signed for Revival of "The Climax"

Lina Abarbanell, who made her vaudeville debut at the Palace last week, will, it is reported, not be seen in the varieties again for some time at least.

Miss Abarbanell will, it is said, appear in the coming revival of *The Climax*. The Locke drama will probably open its tour in Montreal within two weeks.

M. S. Bentham directed Miss Abarbanell's variety appearance.

LORA LIEB LEAVES CAST

Out of Lasky's "The Beauties"—Soon to Be Seen in New Production

Miss Lora Lieb left the cast of Jesse Lasky's *The Beauties* on Saturday evening. Miss Lieb has been successfully playing the principal role of the American beauty.

Mae Busch follows Miss Lieb, who will shortly be seen in an important part in a new production.

BENDIX ON ORPHEUM TOUR

Theodore Bendix has signed contracts to take his string quartette over the Orpheum time.

They are routed for seven months, opening in Milwaukee on Aug. 3.



LOLA WENTWORTH.
Prominent in "The Bride Shop."

FAVORITE IN LONDON

Isabell D'Armond Wins First Prize in Ballet Gown at London Masque Ball

Isabell D'Armond, who has scored a remarkable hit in Hullo, Tango, the revue at the London Hippodrome, won first prize at a recent masque ball attended by most of the celebrities of the London stage and literary world.

Miss D'Armond wore a remarkable futuristic costume designed by Bakst, who is a friend of the charming little American actress. The cable stories of the ball did not go into details about Miss D'Armond's costume, which, however, carried off the principal prize of the evening.

The second edition of Hullo, Tango! opened on Easter Monday.

The new edition was staged by Frank Smithson. Billy Merson is a new member of the revue cast. Ethel Levey, Miss D'Armond, Shirley Kellogg, and Frank Carter continue in the principal roles in which they won individual hits.

A pierrot and clown interlude is a feature of the revised revue.

POSTPONES DEPARTURE

Louise Alexander Puts Off Sailing to June 15, in Order to Play Return Dates

Louise Alexander has been so successful in her dancing act with Clive Logan that she has been booked up to June 8 by M. S. Benthams.

Miss Alexander was to have sailed on May 14 to direct the Louise Alexander American Palais de Danse in Paris. Her sailing has been postponed to June 15 to permit her to play a number of return dates. Miss Alexander will close her tour in Chicago.

NEW DANCING ACT

Jack Mason and Lois Whitney Come to Palace May 11—To Appear at Folies Marigny

Jack Mason, who is staging the new Winter Garden production for the Shuberts, will open in a dancing specialty with Lois Whitney at the Folies Marigny on Monday.

Mr. Mason and Miss Whitney have been booked by M. S. Benthams to appear at the Palace during the week of May 11, assisted by their own orchestra.

"MAID OF THE MIST"

Scenic Production of Indian Days Coming to the Victoria

The Maid of the Mist, the Mills scenic production of Indian days, which was produced recently at Union Hill under M. S. Benthams' direction, will come into the Victoria as a headline feature on May 4. A gigantic reproduction of Niagara Falls is the feature.

NEW TANGO FARCE

Eddie Weil Writes a Dancing Comedy in Which Jarvis Will Appear at Victoria

Jarvis, the Philadelphia society dancer, is putting on a tango comedy, by Edward A. Weil, press representative for H. H. France. The "hesitation farce" will be produced at the Victoria on either May 4 or 11.

The skit is built about the secret visits of husbands and wives, mothers and daughters, to a tango parlor, and the complications which result. After the comic efforts of the would-be maxixers, Jarvis will appear in interpretations of the steps, assisted by a special orchestra.

The sketch is being produced under the direction of M. S. Benthams.

HART PRODUCES SKIT

"Don't Do That," by Jeanette Nordenshield, Presented at Union Hill This Week

Joseph Hart is producing a new act, Don't Do That! at Union Hill this week. Don't Do That! is the work of Jeanette Nordenshield, and John A. Butler is the featured member of the cast.

The new Hart act will probably be seen in a New York house shortly. Mr. Hart has postponed his production of a three-act comedy, built about the Judge Rumhouser cartoons, until early next season.

FOR LONDON REVUE

Wellington Cross and Lois Josephine to Open at London Empire on June 1—Sail on May 9

Wellington Cross and Lois Josephine have signed contracts with Alfred Butt to open in a revue at the London Empire on June 1. The two will sail on the Olympic on May 9, closing their American tour in Chicago during the week of April 27.

Last week Cross and Josephine won one of the hits of the bill at Keith's in Cincinnati.

SAILS FOR VACATION

Louise Dresser Postpones Variety Season in Favor of a Trip to Bermuda

Louise Dresser has temporarily abandoned her plans to enter vaudeville for a Spring tour, and sails this week for a vacation in Bermuda.

Following her departure from the cast of Potash and Perlmutter, Miss Dresser began negotiations for a tour of the two-a-day. However, she felt that after her long season a rest was necessary, and postponed her season in the varieties.

GOING TO ENGLAND

Rossika Dolly Sailing Away—May Dance Abroad with Martin Brown

Rossika Dolly, who has been playing the role of Olivia in The Whirl of the World at the Winter Garden, sails for England on May 6.

Miss Dolly is contemplating a season in the English varieties in a British Summer revue with Martin Brown in modern dances.

THE MORTONS ENTERTAIN BROOKLYN

BROOKLYN, April 21.—The Morton family held a reunion at the Orpheum Theater last week. Paul Morton and Naomi Glass were there in an act of their own, My Lady of the Bungalow; little Clara Morton presented Finding the Family, and Pa and Ma Morton—Sam and Kitty—presided in their always popular, Back To Where They Started. The bill also included Should a Woman Tell? the Big City Four, Klutzing's Entertainers, the El Ray Sisters, and Mrs. Gene Hughes in Edgar Allan Woolf's success, Youth.

Adele Ritchie headed the Bushwick bill. Orford's Elephants were another feature. De Witt, Burns and Torrance, the Cadets de Gascogne, Gere and Delaney, the Pederson Brothers, Fred Ardath, Morris and Oden and Boland and Holts were also on the bill.

MARTIN BECK ON EUROPEAN TRIP

Martin Beck, managing director of the Orpheum Circuit, sailed, last Wednesday, on the Imperator on his annual European trip. During his stay abroad, the artistic marts of London, Paris, Berlin, and Vienna will be ransacked in a search for stars and novelties for presentation next season over the B. F. Keith and Orpheum circuits. These circuits have representatives throughout all of Europe, and it has been Mr. Beck's custom to visit them once a year, inspecting their work and instructing them for the future. His trip will take from six to eight weeks.

LOWELL SHERMAN IN SKETCH

Lowell Sherman, the stock leading man soon to head the company at the Royal Theater, tried out a sketch at the Hudson Theater, Union Hill, last week, assisted by three people.

Mr. Sherman is well known in Union Hill, as he headed the Hudson Theater stock at one time. A number of theater parties were tendered Mr. Sherman during the week.

ADELAIDE AND HUGHES FOR GARDEN

Adelaide and J. J. Hughes are leaving vaudeville to appear in the new Winter Garden production, booked by M. S. Benthams.

ELSIE JANIS

PALACE THEATRE

London

Rose and Arthur Boylan

SOCIETY and SENSATIONAL DANCERS
Exemplifying the Utmost Perfection in Charm and Grace
Appearing Nightly in the Blue Fountain Room, LA SALLE HOTEL, CHICAGO

ELIZABETH M. MURRAY

IN VAUDEVILLE

Personal Direction Mr. Charles Dillingham

TRIXIE FRIGANZA

with Mr. F. BARRETT CARMAN and Mr. "JINNIE" FOX

Mrs. H. Koster, Costumer

Will be back Xmas

Sam AND Kitty Morton

Back to Where They Started

Direction Tom Fitzgerald

FANNY BRICE

Direction MAX HART

Kathleen Clifford

"The Smartest Chap in Town"

—THE FALLING STARS—

CHAS. KASRAC & CO.

IN BUFFET DES FALLS

Agent—WILL COLLINS

Direction—M. S. BENTHAM

FOSTER BALL and WEST FORD

"SINCE THE DAYS OF '61"

Direction MAX HART

HUBERT DYER

Featuring the "DYER COMEDY MISS"

(Passing back and forth under the rings)

DIRECTION M. S. BENTHAM

VIOLINSKY

"The wizard of the Violin and Piano"

Direction FRANK BOHM

Vaudeville's Greatest Sensation

Mercedes

Nothing Succeeds Like Success



To achieve success in the fullest sense you must please your patrons. Not only once or twice but all the time. Every show must carry the punch—must "get over" and get over big. Crowds have been attending the theatres which are showing

The Perils of Pauline



Crowds that have been interested and pulled to the theatres by the publicity. But they couldn't be held—couldn't be brought back a second time unless there was the "punch." You know how hard it is to work up an audience to applaud pictures. The theatres showing Pauline in New York City report wild enthusiasm and applause from their audiences.



There is a Reason

The reason is that the "Perils of Pauline" carry the "punch"—hold the interest—thrill the spectators and keep them on the edge of their seats looking for more. There isn't a doubt of it. The Perils of Pauline are a huge success. Bigger than even we hoped for.



The Wise Exhibitors Are Booking Pauline

and are coining money. They will continue to do so till the finish. Every episode is a money maker for them. It is for you. Get it! Show it! Reap the harvest!



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New York City

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PEARL WHITE
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Are each and every one favorites with the moving picture patrons all over the country. Each one of them has starred on Broadway in "Legitimate" and has been a big success. Their ability and enthusiasm, displayed to best advantage in

The Perils of Pauline

Make the finished picture a work of art. The players guarantee the art; the author, Mr. Goddard, insures the action; the director, Mr. Gasnier, guarantees the setting and the combination of everything necessary to success.

\$300.000.00

Is being spent in newspaper publicity to the public by the papers running the story. The management of these—the wisest in the land—know a good thing when they see it, and they didn't hesitate a minute to tie up to Pauline though they had turned down several other propositions from other producers. However,



ELEANOR WOODRUFF
"Miss Sampson"



CRANE WILBUR
"Harry Marvin"



PAUL PANZER
"Raymond Owen"



FRANCIS CARLYLE
"Hicks"

The Box Office

Is the final answer. The box office is what shows you a profit and guarantees you a living. The box office of every theatre showing this series says



DONALD MACKENZIE
"The Pirate"

Book Pauline!—Book Pauline!

THE ECLECTIC
110 West 40th Street



FILM COMPANY
New York City

BOOKING IN THE EARLIER DAYS OF VAUDEVILLE

By ROBERT GRAU

WHEN the telephone first began to solve many of mankind's problems of business procedure, I recall that it was in the then primitive amusement field that its usefulness seemed most apparent; yet it is also true that theatrical business men were decidedly reluctant to embrace this source of instantaneous communication. Even the larger booking institutions did not resort to its use in the first years; and as late as 1894, when, owing to the advent of B. F. Keith in the vaudeville field, the number of booking agencies vastly increased, many of these still confined their method of communication with the performer and the manager to the old-fashioned correspondence, using the telegraph when expedition was a necessity.

The writer, being somewhat hard of hearing and assuming that the advent of science as an aid to man was beyond his reach, transacted all of his business (which, in the period from 1893 to 1898, was the largest and most important of the vaudeville-booking bureaus) without installing telephone service; and, as it was my wont to have my office in my own home far from the business center, the spectacle of many of the men now millionaires who control vaudeville's output presenting themselves at my apartments to procure attractions for their programmes was daily on view. One day seated in my office (three flights up, and no elevator) were S. K. Hodgson (fancy this Keith executive going daily to an agent's home at this period), M. C. Anderson, Hurtig and Senman, Henry Behman (who came from Brooklyn to West Fifty-third Street to see me twice daily), William Morris (then an office boy for George Liman), Nick Norton, and many others; while outside in the hall, standing and awaiting an exodus from inside, were a half-dozen men who, to-day, sit in sumptuously appointed sanctuaries in the United Booking Office, while no less than one hundred sub-agents, with offices in the same building, rarely come personally in contact with them, an extensive telephone service being the sole method of communication. Such is Progress.

In all those years (1893-1898) I had not once held a receiver to my ear. I heard many mutterings of complaints from managers and artists alike; but somehow I managed to operate on a truly vast scale without serious inconvenience; at least, so it appeared to me; but as I now look back into those years, I can only conjecture as to what measure of prosperity would have been meted out to me had I recognized the value of the great scientific invention that was laying dormant within my reach at every turn.

But one day in the year 1898 something happened that greatly changed my future mode of business procedure. I had booked Pauline Hall (then the most compelling

headline attraction in vaudeville) to appear at Buffalo for a week's engagement at Shea's Theater. Mr. Shea had advertised the original Erminie in truly spectacular fashion; but Miss Hall, who was noted for her reliability, never before having disappointed the public, had telegraphed to Mr. Shea at midnight preceding the date of her opening that because of the serious illness of her infant daughter she could not leave her home in New York.

All efforts to communicate with Miss Hall failed, she having denied herself to all. Hence Mr. Shea was in a state of near insanity about 3 a. m., with no headline attraction to replace Miss Hall for the matinee eleven hours later. It seems that all other efforts to reach me by telephone having failed, the Buffalo manager called up the Metropolitan Opera House at 4 a. m., asking for my brother, the late Maurice Grau, who was at home asleep. A private wire between the opera house and my brother's apartment was utilized, with the result that a messenger was despatched to my home to inform me that I was wanted at "Central" to answer a Buffalo call. Reaching the latter, I learned that Mr. Shea was "holding the wire." I told the operator I could not take the message myself, but Mr. Shea would not talk to the operator. Said he, "You tell 'Bob' Grau to come to the phone. I don't believe he is deaf. He is just bluffing to avoid duty." Reluctantly I took the receiver in hand for the first time in my life, placing it to my ear, and, to my complete amazement and joy, I heard distinctly every word the now irate showman uttered. "What in H— do you mean to leave me without a headliner? If you don't send Pauline Hall on the first train, or some one just as good, I'll never book another act of yours as long as I live;" and any one can tell you that whatever Mike Shea says he means.

Overcome with the truly sensational novelty of a long-distance talk that seemed to electrically restore my hearing, I talked and listened until Mr. Shea shouted, "Sixteen dollars. I'll pay it; but it comes off your commission bill in any event."

On the one-o'clock train I sent another attraction to replace Miss Hall; but so impressed was I with the outcome of this matter that I proceeded to the Hotel Majestic, where the prima donna had her home, and, after pleading for more than two hours, I persuaded Miss Hall to go to Buffalo at midnight. Then I rushed to the phone booth to tell Mr. Shea the good news. Again I heard distinctly. The sensation was so invigorating and inspiring that I need hardly add that the next morning I ordered the telephone company to install its service, which I have never been without since.

TO ENTER VAUDEVILLE

Irene Fenwick to Try the Two-a-Day After Tour of "Along Came Ruth"—Wants Sketch

Irene Fenwick, who has been playing the principal role in *Along Came Ruth*, is to enter vaudeville at the conclusion of the comedy's tour.

Miss Fenwick is already making preliminary plans for her tour of the varieties. She had planned to appear in a one-act comedy by Catherine Chisholm Cushing, but she recently decided that the leading role did not suit her personality. Miss Fenwick is now negotiating for a suitable vehicle.

MISS BINGHAM RETURNS

Following End of Season of "The New Henrietta," She Will Play Four Weeks in Variety

Amelia Bingham will return to England for a season of four weeks, following the closing of the tour of *The New Henrietta*. Miss Bingham will again be seen in her *Great Scenes from Great Plays*, under the direction of M. S. Benthams.

AL LEWIS IN NEW SKETCH

Al Lewis and company are to bring out a playlet, *The Tie That Binds*, at Allentown, Pa. Mr. Lewis has been playing in *The New Leader*.

NEW VARIETY TEAM

Coit Albertson and Mabelle Lewis to Appear in Songs and Patter

Coit Albertson and Mabelle Lewis are to enter vaudeville in a new song and patter offering.

Mr. Albertson is well known for his playing of the principal parts in a number of musical comedies, and Miss Lewis was a member of the team of Harry Puck and Mabelle Lewis.

Mr. Albertson and Miss Lewis will be seen in the New York houses shortly.

"WHOSE TROUSERS?"

Joseph L. O'Connor Producing Farce with Frederick W. Peters Featured

Joseph L. O'Connor, now managing the Six Kirkamith Sisters, has a farce-comedy, *Whose Trousers*, breaking in at one of the smaller New York houses this week.

Frederick W. Peters, Gertrude Perry, and Walter Woodall have the principal roles. The sketch is being booked through the Gene Hughes office.

Gus Van and Joe Schenck return to England on May 20, sailing on the *Rotterdam*. Van and Schenck will probably not be seen in America for two years, having been booked for that period abroad by Will Collins.

SAM AND KITTY MORTON PAVING THE WAY

FRANK KEENAN
En Route Address Weber & Evans, Palace Theatre Building

FRED J. BEAMAN

Writes sketches that live. Here are a few of the many who have played his acts: Mr. and Mrs. Gene Hughes, Digby Bell, Devlin and Ellwood, Haines and Fuller, Kelley and Westworth, Harry M. Morse, Lewis McCord, Haight and Deane, Dick Grallus, Caroline Franklin Co.

I do not write song or monologues, but do write sketches that LIVE and PLEASE.

Room 407, Senate Office Building
Washington, D. C.

Miss Norton—Paul Nicholson
LAUGHS

Charlie Ahearn's
Big Cycling Company

Direction - - JENIE JACOBS

"My business is to make the world laugh!"
JAMES MADISON
VAUDEVILLE AUTHOR.
1495 BROADWAY, NEW YORK (ROOM 417.)

SUMMER VARIETY SEASON

Plans Being Made for the Opening of the Brighton Beach Vaudeville Houses

The Summer vaudeville season at Brighton Beach will be launched during the last week in May, it is expected.

The New York "big time" theaters will close after the week of May 18, and if present plans materialize, the Brighton Beach Music Hall and the New Brighton Theater will open immediately after.

"Doc" Breed will again manage the Brighton Beach Music Hall.

EIGHTEEN-YEAR-OLD MONOLOGUIST

Elliott Nugent, the eighteen-year-old son of J. C. Nugent and Grace Fertig, made his first vaudeville appearance as a monologist, telling of a high school graduate's troubles at the Chicago Lincoln Theater a few days ago. Young Nugent, who is something of an athlete and was captain of his high school football team, has been on the stage before.

At the age of four, the *Los Angeles Times*, on the occasion of his engagement at the Orpheum in that city, referred to him as the brightest stage child of the time. A year later while playing at Tony Pastor's, New York, *The New York Dramatic Mirror* devoted considerable space to his precocious gift of humor.

Mr. and Mrs. Cecil Leann will make their honeymoon trip as guests of M. S. Benthams when he sails for England on May 9 on the *Olympic*.

"IT HAPPENED IN DIXIE"

Odette Tyler Opens Variety Tour in Her Own Sketch at Bushwick on May 4

Odette Tyler will inaugurate a vaudeville tour at the Brooklyn Bushwick on May 4 in her own sketch, *It Happened in Dixie*.

Miss Tyler will be supported by a cast of four. The playlet will play the New York houses immediately.

NEW TEAM FOR VARIETIES

Marion Murray and Leona Thurber have formed a team and will be seen in the New York houses shortly in a new song and talking skit.

Miss Thurber has been recently a member of the variety team of Madison and Thurber.

HELEN BERTRAM LOOKING FOR SKETCH

Helen Bertram is still searching for a suitable vehicle for a vaudeville tour.

Miss Bertram has changed her mind about using *The Married Ladies' Club*, in which Cecil Cunningham appeared, and is now negotiating for a sketch.

MAY BUILD NEW CHAIN OF HOUSES

Marcus Loew announces that he contemplates building in a chain of Canadian cities to connect Vancouver with his Winnipeg and Toronto houses. The chain, it is announced, would possibly include Calgary, Edmonton, Saskatoon, Prince Albert, Regina, Brandon, and Moose Jaw.

The current
week is under-
stood where no
date is given.

VAUDEVILLE DATES

Date Ahead
must be received
by Friday for
the next issue.

ABELES, Ed. Co.: Pol's. Springfield.	27-May 2: Maryland, Balto. 4-9.	COWBOYS Minstrels: Alham- bra, N.Y.C.
ADAMS, Mabel, Co.: Orph. Seattle: Orph., Portland, 27- May 2.	BOLAND and Holts: Alhambra, N.Y.C.: Keith's, Wash., May 4-9.	CRAIG, Marietta, Co.: Em- press, Tacoma; Empress, Port- land, 27-May 2.
ADELPHI, Ed. Co.: Keith's. Cleveland, 27-May 2.	EDWARDS, Fred: Keith's, Phila. May 4-9.	CHERRY and Dayne: Columbia, St. Louis; Palace, Chgo., 27- May 2.
AHEARN, Charles, Troupe: Shea's, Toronto; Maj., Chgo., 27-May 2; Grand, Pittsburgh, 4-9.	BRACKS, Seven: Alhambra, N. Y.C.: Keith's, Cinl., 27-May 2.	CROMWELLS, Juggling: Himp- son, Eng., May 4-9.
ALEX, Three: Dominion, Otta- wa, Can.; Keith's, Phila., May 4-9.	BRADS, The: Orph., B'klyn. 27-May 2; Bushwick, B'klyn., 4-9.	CROWN, Morris, Co.: Bush- wick, B'klyn.
ALEXANDER and Logan: Maj., Milwaukee: Keith's, Boston, May 4-9.	BRIGGS, Charlotte: Victoria, N.Y.C.	CROSS and Josephine: Palace, Chgo.; Maj., Milwaukee, 27- May 2.
ALEXANDER Brothers: Pol's., Springfield: Orph., Harrisburg, Pa., 27-May 2.	BRICE, Fannie: Temple, Roch- ester, N.Y.: Orph., B'klyn., 27-May 2; Bushwick, B'klyn., 4-9.	COUCH and Welch: Orph., Frisco, 27-May 2.
ALFRED, Two: Grand, Syra- cuse; Shea's, Buffalo, May 4-9.	"BRIDE Shop, The": Orph., B'klyn.: Pol's., Hartford, 27- May 2; Pol's., Scranton, 4-9.	CULLEN, James H.: Orph., Winnipeg: Orph., Regina, 27- May 2; Sherman Grand, Calgary, 29, 30; Empire, Edmonton, May 2.
ALLEN, Minnie: Orph., B'klyn. Grand, Pittsburgh, 27-May 2; Keith's, Boston, 4-9.	BRONSON and Baldwin: Orph., Duluth: Orph., Winnipeg, 27- May 2.	CUNNINGHAM and Marion: Alhambra, Paris, France, 6- May 2; Bradford, Eng., Al- hambra, 11-25.
AMBLER Brothers: Orph., St. Paul, 27-May 2.	EROOKS and Bowen: Victoria, N.Y.C.: Orph., Easton, Pa., 27-29; Orph., Allentown, 30- May 2.	CURTIS, Julia: Pol's., Scrant- on, 29.
AMERICAN Dancers: Orph., Savannah, 20-22; Orph., Charleston, 23-25; Orph., Jacksonville, May 4-9.	BYRAN and Sumner: Orph., Minneapolis.	DAGWELL, Sisters: Maj., Mil- waukee: Colonial, Grand Ra- ville, 27-May 2.
APDALL, Circus: Bushwick, B'klyn.: Bronx, N.Y.C., 27- May 2.	BUCKLEY's Animals: Keith's, Boston: Alhambra, N.Y.C., 27- May 2; Victoria, N.Y.C., 4-9.	DAILEY, Robert, Co.: Keith's, Phila.: Maryland, Balto., 27- May 2; Victoria, N.Y.C., 4-9.
ARCADIA: Bushwick, B'klyn., May 4-9.	BURKE, John and Mae: Orph., St. Paul, 27-May 2.	DAMERAL, Geo., Co.: Orph., St. Louis City: Maj., Chgo., 27- May 2.
ARIDATH Co.: Bronx, N.Y.C., 27-May 2; Maryland, Balto., 4-9.	BURKHARDT and Gilfoil: Bronx, N.Y.C.	DAMOND, Eugene: Orph., Portland, Ore.
ARMSTRONG and Clark: Colonial, Erie, Pa., 27-May 2.	BURLEY and Burley: Keith's, Boston: Alhambra, N.Y.C., 27- May 2; Victoria, N.Y.C., 4-9.	DANCING Bugs, Three: Keith's, Boston.
ARMSTRONG and Ford: Orph., Denver: Orph., Lin- coln, 27-May 2.	BURNHAM and Irwin: Orph., Montreal: Victoria, N.Y.C., 27-May 2; Keith's, Phila., 4-9.	DANIEL and Conrad: Keith's, Boston.
ASAHI Japs: Victoria, N.Y.C., 27-May 2; Orph., B'klyn., 4-9.	BURNS and Fulton: Keith's, Wash., 27-May 2; Maryland, Balto., 4-9.	DARE Brothers: Bushwick, B'klyn.: Bronx, N.Y.C., 27- May 2.
ASAKI, Keith's, Phila.: Colo- nial, Erie, 27-May 2.	BURNS and Klassen: Keith's, Toledo.	DARE, Eugene: Orph., Portland, Ore.
AUSTRALIAN Boy Scouts: Maryland, Balto.	BTAL and Earle: Keith's, In- dianapolis: Keith's, Cinl., 27- May 2; Keith's, Louisville, 4-9.	DAVIS and Matthews: Orph., Jacksonville, 27-May 2.
"AUSTRIAN Wood- choppers": Orph., Duluth: Orph., St. Paul, 27-May 2.	CAHART Three: Keith's, In- dianapolis: Lyric, Birming- ham, May 4-9.	DAZIE, Mlle.: Alhambra, N.Y.C., Colonial, N.Y.C., 27-May 2.
AYON Comedy Four: Colonial, N.Y.C.	CAMERON and O'Connor: Orph., Salt Lake City: Orph., Denver, 27-May 2.	DEACON, Arthur: Keith's, In- dianapolis, 27-May 2; Keith's, Louisville, 4-9.
AZARD Brothers: Maryland, Balto., May 4-9.	CANTWELL and Walker: Temple, Hamilton, Can., 27- May 2.	DE COE, Harry: Orph., Jack- sonville: Lyric, Birmingham, 27-May 2; Orph., Savannah, 4-9; Orph., Charleston, 7-9.
BAKER, Belle: Shubert's, Uti- ca: Shea's, Buffalo, 27-May 2; Shea's, Toronto, 4-9.	CAPTAIN Elsie: Orph., Lin- coln: Keith's, Louisville, 27- May 2.	DEELEY, Ben, Co.: Orph., Frisco: Orph., Oakland, 27- May 2.
BALL and West: Orph., Knox- ville: Keith's, Columbus, 27- May 2; Keith's, Indianapolis, 4-9.	CARLYLE and Homer: Orph., Salt Lake City: Orph., Den- ver, 27-May 2.	DE LAOOGNE Cadets: Pol's., Hartford: Pol's., Springfield, 27-May 2; Maryland, Balto., 4-9.
BANKOFF and Gilre: Bronx, N.Y.C.: Victoria, N.Y.C., 27- May 2; Forsythe, Atlanta, 4-9.	CARRERA, Lane: Himp- son, Eng.: Shea's, Buffalo, 27- May 2; Shea's, Toronto, 4-9.	DE HAVEN, Mr. and Mrs. Car- roll: Bronx, N.Y.C.: Keith's, N.Y.C., 4-11.
BARBOUR, Nina: Columbia, St. Louis: Orph., Memphis, 27- May 2.	CARLILLO, Leo: Orph., Kan- sas City: Palace, Chgo., 27- May 2.	DE LEON and Davis: Orph., Winnipeg: Orph., Regina, 27- May 2; Sherman Grand, Calgary, 29, 30; Empire, Edmonton, May 2.
BARKER, Ethel Mae: Keith's, Columbus, 27-May 2.	CARTMEL and Harris: Temple, Detroit: Temple, Rochester, 27-May 2; Keith's, Cleveland, 4-9.	DE LISH, Juggling: Pol's., Hartford, 27-May 2.
BARNES, Gertrude: Orph., Lin- coln: Orph., Kansas City, 27- May 2.	CATALANE and Denny: Orph., Stockton, 22, 23; Orph., San Jose, 24, 25; Orph., Los An- geles, 26, 27.	DE MAR, Grace: Keith's, Bos- ton, 27-May 2.
BARNES, Stuart: Himp- son, Eng.: Orph., Cleveland, May 2; Orph., B'klyn., 4-9.	CAYALLERIA, Rustica: Orph., N.Y.C.	DE MA REST and Chabot: Orph., St. Paul, 27-May 2.
BARON and Grey: Lyric, Rich- mond: Lyric, Birmingham, 27- May 2.	"CELLULOID Sara": Orph., Montreal.	DERKIN's Animals: Pol's., Scranton, Pa.: Grand, Pitts- burgh, 27-May 2.
BARROWS and Milo: Orph., Duluth: Orph., Winnipeg, 27- May 2.	CHEEBERT's Manchurians: Orph., Oakland: Orph., Sacra- mento, 27, 28; Orph., Stock- ton, 29, 30; Orph., San Jose, May 1, 2.	DE SEBASTIS, Marietta: Orph., Vancouver: Orph., Seattle, 27- May 2.
BARRY, Lydia: Lyric, Rich- mond, 27-May 2.	CHIP and Marble: Victoria, N. Y.C.	DE VOIE Trio: Grand, Pitts- burgh, 27-May 2.
BARRY, Mr. and Mrs. Jimmy: Lyric, Birmingham: Alham- bra, N.Y.C., May 4-9.	CLARK and Hamilton: Keith's, Boston, 27-May 2.	DE WORA, Harvey, Trio: Bushwick, B'klyn., May 4-9.
BARTON, Sam: Orph., Salt Lake City: Orph., Denver, 27- May 2.	CLARK and Verdi: Keith's, Phila.: Pol's., Hartford, May 4-9.	DIAMOND and Brennan: Colo- nial, N.Y.C., 27-May 2.
BARTON, Three: Pol's., Hart- ford, 27-May 2.	CLAUDIUS and Scarlet: Shea's, Buffalo: Shea's, Toronto, 27- May 2; Victoria, N.Y.C., 4-9.	DICKINSON, Rube: Orph., Montreal: Keith's, Boston, 27-May 2; Colonial, N.Y.C., 4-9.
BATES, Blanche: Orph., Oma- ha: Orph., Kansas City, 27- May 2.	CLAYTON, Beale: Orph., Den- ver: Orph., Lincoln, 27-May 2.	DICK, Julietta: Alhambra, N. Y.C.
BEAUMONT and Arnold: Grand, Syracuse: Keith's, Cleveland, 27-May 2.	CLIFFORD, Kathleen: Grand, Syracuse.	DIXEY, Harry E.: Maj., Mil- waukee: Keith's, Cleveland, 27-May 2.
"BEAUTIFUL": Pol's., Orph., Harrisburg, Pa.: Pol's., Scrant- on, 27-May 2.	CLIFF, Laddie: Orph., Kansas City: Orph., Omaha, 27-May 2.	DOOLEY and Sayles: Orph., St. Paul: Orph., Des Moines, 27-May 2.
"BEAUTY Is Only Skin Deep": Orph., Omaha, 27- May 2.	CLIGHTON, Bertha: Maj., Chgo.: Columbia, St. Louis, 27-May 2.	DORR, Marie: Keith's, Phila., 27-May 2.
BEAUX Arts: Colonial, N.Y.C. BELLE Family: Orph., B'klyn., 27-May 2; Alhambra, N.Y.C., 4-11.	COLE and Denshy: Columbia, St. Louis: Orph., Memphis, 27-May 2.	"DOUBLE Cross": Orph., Kansas City: Orph., Des Moines, 27-May 2.
BERGER, Valerie, Co.: For- sythe, Atlanta, 27-May 2;	COLLINS and Hart: Pol's., Scranton, Pa.: Maj., Milwau- kee, 27-May 2.	DUFFY and Lorenz: Keith's, Columbus: Keith's, Indianap- olis, 27-May 2; Keith's, Louisville, 4-9.
BERNARD and Harrington: Orph., Oakland: Orph., Sacra- mento, 27, 28; Orph., Stock- ton, 29, 30; Orph., San Jose, May 1, 2.	COLLINS, Joe: Palace, N.Y.C. COLLINS, Mui: Orph., Bir- mingham, 27-May 2; For- sythe, Atlanta, 4-9.	DUNFEE, Josephine: Shea's, Buffalo: Shea's, Toronto, 27- May 2; Keith's, Cleveland, 4-9.
BERRENS, The: Orph., Van- couver: Orph., Seattle, 27- May 2.	"COLONIAL Days": Bush- wick, B'klyn.	DUPRE, Minnie, Co.: Victo- ria, N.Y.C.
BETTS and Childlow: Pol's., Scranton, 27-May 2.	CONCHAS, Paul: Colonial, Erie, Pa.	DUPRE, Fred: Victoria, N.Y.C.
BICKEL and Watson: Temple, Rochester, N.Y.: Pol's., Hart- ford, May 4-9.	CONLEY and Webb: Orph., Du- luth.	DYER, Herbert, Co.: Orph., B'klyn.
BIG City Four: Lyric, Birming- ham, 27-May 2.	CONLIN, Ray: Orph., Omaha: Orph., Sioux City, 27-May 2.	EDWARDS, Gus, Kid Kab- aret: Shea's, Toronto: Grand, Pittsburgh, 27-May 2.
BILLY, Little: Bushwick, B'klyn.	CONROY and Model: Lyric, Birmingham, May 4-9.	EL and French: Orph., Frisco, 27-May 2.
BIRNS and Burt: Orph., Lin- coln: Lyric, Richmond, 27- May 2.	CONSUL and Betty: Colonial, N.Y.C., 27-May 2; Bushwick, B'klyn., 4-9.	ELINORE and Williams: Bushwick, B'klyn.
BIRN and Burt: Orph., Lin- coln: Lyric, Richmond, 27- May 2.	COOPER, Joe and Lew: Lyric, Richmond: Temple, Hamilton, 27-May 2; Shea's, Buf- falo, 4-9.	ELIZABETH, Mary: Temple, Hamilton, Can.: Temple, Ot- tawa, 27-May 2.
BIRN and Burt: Orph., Lin- coln: Lyric, Richmond, 27- May 2.	CORRADINI's Animals: Pal- ace, Chgo.	ELLIS, Harry: Orph., Mont- real, 27-May 2; Orph., Otta- wa, 4-9.
BIRN and Burt: Orph., Lin- coln: Lyric, Richmond, 27- May 2.	CORRELL and Gillette: Orph., New Orleans: Lyric, Birming- ham, May 4-9.	ELRAY, Sisters: Bushwick, B'klyn.: Pol's., Springfield, 27- May 2; Pol's., Scranton, 4-9.
BIRN and Burt: Orph., Lin- coln: Lyric, Richmond, 27- May 2.	COUNTRY, Cathrine, Co.: Maj., Houston, Tex.: Maj., San Antonio, 27-May 2.	EMPIRE Comedy Four: Keith's, Indianapolis.
BIRN and Burt: Orph., Lin- coln: Lyric, Richmond, 27- May 2.		ENTERTAINERS, Four: Vic- toria, N.Y.C., 27-May 2;
BIRN and Burt: Orph., Lin- coln: Lyric, Richmond, 27- May 2.		LYRIC, Richmond, 4-9.
BIRN and Burt: Orph., Lin- coln: Lyric, Richmond, 27- May 2.		ERNE and Ernie: Columbia, St. Louis: Maj., Milwaukee, 27-May 2.
BIRN and Burt: Orph., Lin- coln: Lyric, Richmond, 27- May 2.		ERROL, Bert: Maj., Milwau- kee.

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10-ALL STAR ACTS-10

EXPOSITION Four: Victoria, N.Y.C.: Pol's., Scranton, Pa. 27-May 2.	Can., 27-May 2; Temple, Ham- ilton, 4-9.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
FATIMA: Pol's., Scranton, Pa. 27-May 2.	GORDON, Robbie: Alhambra, N.Y.C., 27-May 2.	Keith's, Columbus, 4-9.
FAVERHAM, Wm.: Maj., Mil- waukee, 27-May 2.	GORMAN, Musical, Five: Forsythe, Atlanta, May 4-9.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
FENNEL and Tyson: Bush- wick, B'klyn.	GORMLEY and Gaffney: Bronx, N.Y.C.	Keith's, Columbus, 4-9.
FISHER and Green Co.: Tem- ple, Hamilton, Can.: Colonial, Erie, Pa., 27-May 2; Grand, Pittsburgh, 4-9.	GOULD and Ashlyn: Maryland, Balto.: Pol's., Scranton, 27- May 2; Keith's, Phila., 4-9.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
FITZGERALD, Bud: Maryland, Balto., 27-May 2.	GRANVILLE, Taylor, Co.: Lyric, Richmond.	Keith's, Columbus, 4-9.
FITZGERALD, Mabel: Orph., Jacksonville: Forsythe, At- lanta, May 4-9.	GRAPPEVIN, Charles: Mary- land, Balto., May 4-9.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
FLORENCE, Bert: Orph., Minneapolis: Maj., Milwau- kee, 27-May 2.	"GREEN Beetle": Grand Pittsburgh: Orph., Birming- ham, 27-May 2; Orph., Knox- ville, 4-9.	Keith's, Columbus, 4-9.
FLANAGAN and Edwards: Keith's, Wash.: Bronx, N.Y.C., 27-May 2; Keith's, Bos- ton, 4-9.	GREEN, Ethel: Orph., Mont- real.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
FLORE, Prince: Palace, N.Y.C.: Victoria, N.Y.C., 27-May 2.	GREEN, Karl: Bronx, N.Y.C., May 4-9.	Keith's, Columbus, 4-9.
FOGARTY, Frank: Palace, N. Y.C.: Victoria, N.Y.C., 27-May 2.	GRIFFIN, Gerald: Southsea.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
FORDS, Two: Pol's., Scranton, Pa.: Victoria, N.Y.C., 27-May 2.	GROBER'S Animals: Keith's, Wash., 27-May 2.	Keith's, Columbus, 4-9.
FOSTER and Lovett: Orph., Lincoln: Orph., Kansas City, 27-May 2.	CURRHO and Carmen: Keith's, Toledo.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
FOX and Kelly: Shea's, Buf- falo, May 4-9.	HAINES, Robert T.: Orph., Vancouver, 27-May 2.	Keith's, Columbus, 4-9.
FOY, Eddie, and Family: Sherman Grand, Calgary, 29, 30; Empire, Edmonton, 31, 1.	HAL and Francis: Keith's, Lowell: Keith's, Boston, May 4-9.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
FRIGANZA, Trixie: Maryland, Balto.: Maj., Chgo., 27-May 2.	HARDT, Louis: Orph., Des Moines, 27-May 2.	Keith's, Columbus, 4-9.
FROBINI, Bronx, N.Y.C.: Tem- ple, Detroit, 27-May 2; Tem- ple, Rochester, 4-9.	HARNED, Virginia: Palace, Chgo.: Columbia, St. Louis, 27-May 2.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
GABRIEL, Master, Co.: Orph., Seattle: Orph., Portland, 27- May 2.	HART, Marie and Billy: Keith's, Columbus, 27-May 2.	Keith's, Columbus, 4-9.
GALLAGHER and Carlin: Keith's, Boston, 27-May 2.	HART, Marie and Billy: Keith's, Columbus, 27-May 2.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
GANNON, Helen: Orph., St. Paul, 27-May 2.	HAYES, Four: Victoria, N. Y.C., 27-May 2.	Keith's, Columbus, 4-9.
GARDNER, Jack: Keith's, To- ledo: Himp- son, Eng., 27-May 2; Keith's, Indianap- olis, 4-9.	HAYES, Four: Victoria, N. Y.C., 27-May 2.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
GARDNER, Three: Orph., St. Paul, 27-May 2.	HARRIS, Low: Lyric, Bir- mingham: Forsythe, Atlanta, 27-May 2; Orph., Jackson- ville, 4-9.	Keith's, Columbus, 4-9.
GARCOGNE, Cleo: Bushwick, B'klyn., 27-May 2; Alhambra, N.Y.C., 4-9.	HEATH and Millership: Orph., B'klyn., 27-May 2.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
GERE and Delaney: Maryland, Balto., 27-May 2.	HENRY and Francis: Pol's., Springfield, 27-May 2.	Keith's, Columbus, 4-9.
GERMAINE, Herbert, Trio: Keith's, Portland, Me.: Keith's, Lowell, 27-May 2.	HENRY, Flying: Orph., Sioux City, 27-May 2.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
GILLETTE's Animals: Orph., Los Angeles.	HERMAN, Dr.: Orph., Des Moines: Orph., Sioux City, 27-May 2.	Keith's, Columbus, 4-9.
GILLINGWATER, Claude, Co.: Bushwick, B'klyn.: Keith's, Wash., 27-May 2.	HILL and Sullivan: Orph., Knoxville, 27-May 2.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
GIRARD and West: Dominion, Ottawa, Can.	HILL and Whittaker: Orph., Duluth: Orph., Winnipeg, 27- May 2.	Keith's, Columbus, 4-9.
GLOCKERS, The: Orph., New Orleans: Orph., Jacksonville, May 4-9.	HINER and Fox: Bronx, N.Y.C.: Victoria, N.Y.C., 27-May 2.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
GOLDEN and Hughes: Orph., Jacksonville: Orph., Savan- nah, 4-9; Orph., Charleston, 7-9.	HOCKNEY Co.: Orph., Salt Lake City: Orph., Denver, 27- May 2.	Keith's, Columbus, 4-9.
GOLDEN, Claude: Maryland, Balto.: Orph., B'klyn., 27-May 2; Alhambra, N.Y.C., 4-9.	HOFMAN, Bert, Co.: Keith's, Wash., 27-May 2.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
GOLDIN, Horace, Co.: Orph., Memphis: Orph., New Or- leans, 27-May 2.	HOFFMAN, Gertrude, Co.: Keith's, Phila., 4-9.	Keith's, Columbus, 4-9.
GOLDMAN's Animals: Maj., Milwaukee: Temple, Detroit, 27-May 2; Shea's, Buffalo, 4-9.	HOLMES and Buchanan: Maryland, Balto.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
GORDEN, Paul: Orph., Omaha: Orph., Minneapolis, 27-May 2.	HOLKINS, Alfred: Colonial, Nor- folk.	Keith's, Columbus, 4-9.
GORDON and Rice: Temple, Rochester: Temple, Ottawa,	HOPKINS, Sisters: Forsythe, Atlanta: Orph., Savannah, 27-29; Orph., Charleston, 30- May 2; Orph., Knoxville, 4-9.	HOWARD and McKane: Tem- ple, Rochester, 27-May 2;
	HORTON and La Trica: Tem- ple, Detroit, 27-May 2; Tem- ple, Rochester, 4-9.	Keith's, Columbus, 4-9.

GRACE LA RUE made a distinct hit upon her return to the American stage at the Majestic, in Chicago, last week. The *Chicago Evening Post* reviewer said: "Miss Grace La Rue returned to the Majestic Theater, this week, with 'a cunning of craft, a finished excellence of the art of allurement that is quite startling to those who knew her as a musical-comedy queen. She is billed as 'direct from her phenomenal run at the Palace Theater, London.' It might have been London, it might have been mere maturity of experience; but, whatever it was, something has given her a polish, a smoothness in getting across that is extraordinary. Her vehicles are not at all noteworthy, but her voices are certainly improved. She can sing, the way she moves, the way she uses her eyes and head and hands show a refinement of art that seems truly Continental. The only Americanism in her expression is her accent."

THE RE HEADS has been very well received in London in its revised form. The *London Stage* says: "The American stage, of course, has long been notable for humorous character studies, and it is no exaggeration to say of Mr. Carr's extremely natural Jacob Kaufski, with his diverting malapropisms, that it is worthy to rank among the very best from across the 'big salt lake.' Cordelia Haeger, another clever American performer, also puts in some delightful work as the grotesque, white-faced, Sissyphean woman, a notable success as the lead detective. George Austen Moore, as the hero, is an excellent light comedian and a graceful dancer."

which is being presented by Sydney Blow and Will Collins, by arrangement with Jesse L. Lasky, and has an excellent book by William Le Baron, is one of the most consistently successful and attractive of contemporary revues, and its run in England should be one of continued success."

GRACE DECKER is confined to her home in Detroit, following a serious operation at Grace Hospital in that city. The operation was necessitated by a bad fall sustained during a dancing number. Miss Decker, who has just been pronounced out of danger, will spend the Summer resting at her home in Clifford, Mich. She will return to the vaudeville stage in the Fall with Joe Kane on a tour to the Pacific Coast.

SPEAKING of the playing of Molise Cam-

Berlin, A. J. Gr. Grand, Calumet, Minn., Edmonton.
Norman, Temple, Maryland, Baltimore, Orph., Knoxville.
Girl " : Orph., 20-May 2 ;
Orph., 20-May 2 ;
Orph., Montreal, Grand, Syracuse.
Nurses " : Colorado, Fort Erie, At-
ticego, Wis. T. R. L.
Gubersh, 27-May
Int'l., 4-9.
Smith and Seal:
Ambus; Keith's,
May 2; Keith's,
Co.; Bushwick,
Keith's, Louis-
ville, Ky., Syracuse, St.
Louis, Mo.
and Fannie;
Orph.; Omaha,
Nebr.; Lemore; Orph.,
Pa., Regina, 27,
Grand, Calumet,
Minn., Edmonton,
Cal.: Columbia,
Orph., Memphis.
Walter; Keith's,
St. Louis, Springfield,
Ill.
and Fanny; Maj.,
Ohio, St. Louis.
Monton and Pete;
Napoli, N.Y.
F and Louise;
Orph., 27-May 2;
Orph., 4-9.
Orph., "Prisco,"
Orph., Seattle;
Orph., Denver;
No. 1; Orph.,
20-32; Orph.,
28-35; Lyric,
27-May 2; Lyric,
Tedd; Orph.,
Buster; Maj.,
Palace, Ohio;
Klynn, May 4-9.
Willia Holt;
Moines; Orph.,
NY O.; Victoria,
4-9.
Allen; Dominion,
Keith's, Ontl.,
Keith's, Indian-
apolis, Ind.
Weber; Orph.,
Oakland, 27-
Connolly; Orph.,
27-May 2; Por-
tland, Ore.; Sher-
man; Shea's, St.
Paul, Montreal, St.
Paul, Hamilton.
Co.; Lyric, Bir-
lington, Knoxville,
Lyric, Richmond,
Burns; Poll's,

Springfield; Orph., Harris-
burg, Pa., 27-May 2.
WEBER, Charles; Orph., Port-
land, Ore.
WELCH, Ben; Alhambra, N.Y.
WELSH, Joe; Orph., B'klyn;
Bushwick, B'klyn, May 4-9.
WELCH, Pauline; Maryland,
Baltimore, 27-May 2.
WELLS, Dan; 27 and Welcome;
Orph., Denver; Orph., Lin-
coln, 27-May 2.
WENTWORTH, Vesta and
Teddy; Keith's, Wash., 27-
May 2.
WEINER, Amoros, Trompeur,
Colonial, N.Y.C.
WEST, Mae; Orph., Birming-
ham, 27-May 2; Orph., Savan-
nah, 4-9; Orph., Charleston,
S.C., 27-May 2.
WESTON and Claire; Orph.,
Vancouver; Orph., Seattle,
27-May 2.
WEISSER and Wilson; Orph.,
Vancouver, 27-May 2.
WHITE Hammers, Nine; Orph.,
B'klyn, 20-May 2.
WILDER, M. P.; Sherman
Grand, Calumet, 22, 23, Em-
pire, Edmonton, 27, 25.
WILL, Kemp; Orph., Har-
rington, Pa., 27-May 2.
WILLARD and Bond; Orph.,
Montreal; Orph., Harrisburg,
Pa., 27-May 2; Grand, Syrac-
use, N.Y.
WILLIAMS and Wolford;
Keith's, Wash., 27-May 2;
Penn. Phila., 4-9.
WILLIAMS, Thompson and
Oma; Shea's, Toronto, 27-
May 2.
WILL, Nat; Orph., B'klyn,
27-May 2.
WILSON, Doris, Co.; Orph.,
St. Paul; Orph., Minneapolis,
27-May 2.
WILSON, Grace; Lyric, Rich-
mond.
WILSON, Jack, Co.; Shea's,
Toronto; Orph., Montreal, 27-
May 2.
WINERS, Winona; Victoria,
N.Y.C., 27-May 2; Temple,
Detroit, 4-9.
"ROMAN PROMISE"; Keith's,
Tolson, Keith's, Columbus,
27-May 2; Keith's, Louisville,
4-9.
WOOD and Wyde; Lyric, Bir-
mingham; Grand, Syracuse.
WOOD, Britt; Orph., New Or-
leans.
WOODBUFF, Henry, Co.;
Orph., Salt Lake City, 27-
May 2.
WRIGHT and Dietrich; Orph.,
Vancouver; Orph., Seattle,
27-May 2.
"WRONG from the Start";
Orph., St. Paul, 27-May 2.
WYNN-Benson; Orph., Vancou-
ver, 27-May 2.
WYNN, Ed., Co.; Hippo, Clevel-
and.
YOUNG and April; Bilou,
Mich.
YOUNGERS, The; Palace,
Ohio, 27-May 2.
YULE, Charles, Co.; Orph.,
Salt Lake City; Orph., Den-
ver, 27-May 2.
YVETTE; Orph., Kansas City,
Orph., Sioux City, 27-May 2.
ZANOIGS, The; Orph., Des
Moines, 27-May 2.
ZIMMERMAN, Co.; Orph.,
Oakland; Orph., Sacramento,
27, 28; Orph., Stockton, 29,
30; Orph., San Jose, May 1, 2.
ZFIDA and Hoot; Maj., Milwau-
kee, 27-May 2.

MOTION PICTURES

COMMENT AND SUGGESTION

THE irresponsible "feature" is at present one of the most pernicious evils with which the motion picture has to deal. The foreign film, with its antecedents unknown, or the domestic picture made overnight, are doing more to blur the reputation of the motion picture than many of its obvious enemies. They are the first thought of a certain class of exhibitors when competition becomes keen. "Get me a feature," is the cry, and three or more reels of "fillum" are passed over the counter. Also a large assortment of the ever-precious "paper." The exhibitor himself feels a little uneasy after his first view of the picture, but the posters filled his house; more posters of the same kind, and a pot-luck chance at getting a good picture, will probably fill the house to-morrow. It's a long time before the awakening, and meanwhile the damage is being done. The pity of it is, that not only this exhibitor but all the manufacturers whose films are being shown in his house and the industry as a whole also suffer.

To one who has had any part in the making of a picture for a reputable manufacturer there can be nothing more conducive to indignation than to see that picture at its first run, sandwiched between some of these so-called features. While every spectator might not approve of the film of the reputable manufacturer, the patron will not experience the feeling of being cheated, such as is often the case after viewing the unknown feature. The stamp of a reputable manufacturer at least indicates a sincere effort, the services of a high salaried director, players, and author, not to mention the photographic work. The unknown "feature" guarantees nothing, except perhaps the fact of its low price, and this is a questionable benefit.

To the neighborhood theater owner, whose house is too small to allow him to pay the cost of the real "big" feature, the cheapness of price of the "unknown" has, of course, its immediate appeal, especially when it is thought necessary to compete with the larger theater nearby. But it is doubtful even here, if the small exhibitor would not be following a wiser course by giving a carefully chosen programme of regular releases, even if the programme is a trifle shorter than the competitor's. Let the variety make up for the lack of reel length, for variety is something you can give and he cannot with the longer feature eating up his day's allowance.

The great number of these irresponsible "features" being placed on the market has given new reasons for the existence of motion picture criticism, as now practiced generally and first inaugurated by THE MINION. The picture critic, while he may not be infallible,



E. K. LINCOLN,

Lead in "The Littlest Rebel," Photo Play Company.

ble, and it is only the egotist who would even claim to be verging towards that condition, has made the study of motion pictures his business. Add to the extensive knowledge of motion pictures which every reviewer should have, the fact that he is viewing a large percentage of the releases of all manufacturers, and the value of his words, when uttered with absolute impartiality is obvious. He is not speaking from a pedestal; when a reviewer reaches that point he ceases to be a reviewer and becomes a great "I am," he is standing on middle ground, holding both popular approval and true art at their proper worth.

The ideal review, to the minds of many, would be one that stated: "This is a good picture," or, "this is a poor picture." But this is an ideal as undesirable as it is impossible. Few pictures, even among the worst, especially among those shown for review, have not their points worthy of commendation. The reviewer should endeavor to bestow commendation on whatever phases of a picture it is due, for besides adding weight to his criticism of inferior parts, it is an encouragement to bring the whole up to the standard of the good. Sincerity of effort should dull the point of the critical scalpel even where the reviewer does not himself approve of the result. And it might be well to mention here that in most cases pictures that are shown for review betoken in the first place a sincerity and belief in the picture.

CHARLES E. NIXON, of the Selig Polyscope Co., in a letter just received, touches on a timely topic in protesting against the tendency to make capital out of showing "how the pictures are made." It has become a popular practice of late to show the dear public, both in pictures and articles, "how easily they are fooled, that the picture-making isn't an art after all; it's only another form of small-time vaudeville magic." The practice may produce its immediate result in the gain of a few dollars, but it would seem the part of wisdom to look a little further ahead. As Mr. Nixon says: "Negative results that have accrued in the past following the write-ups exposing secrets of the stage, describing effects in a way that cheapen them, would seem to impress those who should conserve such things with the desirability of keeping busy-bodies out of places where they do not belong. Times without number, the big melodramatic sensation of the stage, the clever devices, and the puzzling effects have been started on their way to the scrap heap by illustrated

write-ups, pointing out how simple they were, inferring that people were silly to be deceived by such shallow artifices. The really great coiners of stage-effect, from Boucicault and Daly to Brady and Belasco, have ever been chary about allowing sensational pens the freedom of their stages on the ground that exploitation of their effects from behind the scenes always inclined to nullify their values.

"It would appear the part of wisdom for motion picture producers to take advantage of this precedent," continues Mr. Nixon, "and discourage the constant intrusions of sensationists, who are inclined to have fun with the ways and means of making motion pictures, and describe the interiors of great producing studios and their habitants in a way that would make one believe they were a mild form of mad-house. Although the new art-form of motion picture making is still young, volumes of matter have been written seemingly to establish it upon a flimsy, floating basis of haphazard method, and diaphanous device, all calculated to fool, instead of impress the public."

"There is a big spice of variety in the life of motion pictures, many things of amusing side that have a wholesome comedy call for write-up. At the same time there is a big, broad, dignified purpose that should be conserved, and the effects that make motion pictures impressive should be carefully kept secluded, if the respect of the public is to be continued."

To all of which we agree, with a fervid "Amen" and a hope that the period of naive exposures will soon come to an end. One manufacturer recently showed on the stage of a New York theater "how pictures were made." A writer in the New York Sun, with whom the wish may have been father to the thought, in writing the news story of the opening performance wandered off into editorial paths, and cogitated deeply on whether this form of entertainment was not a confession of weakness on the part of the picture producers. "Are the people really so interested in motion pictures that they wish to see how they are made," he asked, "or is the motion picture so losing its hold on the popular purse that the manufacturers must evolve novelties of this sort to retain their position?" Though really not a true statement of conditions, the writer cannot be blamed for seeking some such reason for the exposition, for being unable to see the need for such novelties unless prompted by necessity. But no, Mr. Sun, the motion picture is not weakening, this is only another quickly passing phase in the development of a young art. (How near I came to using the bromide "infancy.")

THE FILM MAN.



J. SHARLE DAWLEY,
Director, with the Famous Players.



Jerholson and Henry, San Francisco, Cal.
DONALD MCKENZIE,
in Electic's "Pettis of Pauline."

NEW BLACHE COMPANY

Herbert Blache Forms a Half-Million-Dollar Feature Company

Under the name of the United States Amusement Corporation, Herbert Blache, president of the Exclusive Supply Corporation, and Blache Features, Inc., has formed a \$500,000 company for the production of feature pictures. Besides Mr. Blache, the directors of the company are Madame Alice Blache, president of the Solax Company; Joseph M. Shear, Charles D. Lithgow, Joseph Borries, Henri Hennessier, and Jules K. Brulattour.

The Blache picture-producing plant in Fort Lee, N. J., has recently been enlarged by the addition of a new factory. The old factory is rapidly being remodeled to furnish additional space for dressing rooms, offices, etc., and the new features will be produced in the Fort Lee plant under the direct supervision of President Blache.

The product of the new company will be pretentious photo-dramas of five or more reels in length, pictured from well-known plays and novels. The first feature, which is already well under way, will be the English star, Tom Terrie, and his Charles Dickens's Associate Players in The Chimes.

More picture productions of Dickens's popular novels will follow The Chimes. President Blache has closed a number of contracts for Broadway theatrical successes to be produced in the near future. The Solax Company and Blache Features, Inc., will not be affected by the activities of the new concern, but will continue to confine their offerings to one four-reel photodrama released every two weeks, as in the past.

MASSACHUSETTS STUDIO

Photoplay Productions Company Buys Large Plot at Springfield

Announcement is made that the Photoplay Productions Company has acquired for producing purposes a large acreage near Springfield, Mass. The property is at present occupied by many farms, but the plans of the Photoplay Productions Company call for the erection of a permanent studio as soon as the work can be rushed.

Frank A. Tichenor, general manager of the company, says regarding the new acquisition: "I am very much pleased with the property. The many acres offer unusual scenic opportunities unequalled in the East, I believe, and it is near large cities, such as New York and Boston. We will rush the work on a large, permanent studio, but will meanwhile content ourselves with an open-air studio there."

The Littlest Rebel, the first Photoplay Productions Company release, is now nearing completion. It is in five reels, and includes many battle scenes, for which Mr. Tichenor succeeded in securing the cooperation of militia bodies.

TWO SELIG NEWS FILMS

Company to Release News Pictorial on Mondays and Thursdays

CHICAGO (Special).—The Selig Polyscope Company has announced that the *Heart-Selig News Pictorial*, heretofore issued weekly, will very soon be changed to a twice-a-week feature, being released on Monday and Thursday of every week.

The *Heart-Selig News Pictorial* has proven exceedingly popular since its inauguration only a short time ago. The adding of another release a week will enable it to become even more timely.

SELIG COMPANY IN CAPITAL

A company of Selig Players, members of the Chicago stock, led by Gwendolyn Fates, and under the direction of William Crew, spent last week in Washington, securing a series of scenes with the beautiful capital as a background. Several comedies, in which the city of Washington and its official figure, are in process of making by the Selig forces.

WITH THE FILM MEN

Some of the trade press are just getting the caliber of Major Funkhouser, the czar of the Chicago Board of Censors. I knew the Major very well once; in fact, I was so unfortunate as to be a high private under him during the Spanish War when he was Major in the First Illinois Regiment, so I am not surprised.

The Major was decidedly unpopular among the men, and this characteristic speech of his will probably explain why: "What the hell do we care for you men; we can get men for nothing, but mules cost us \$200 apiece."

Considerable comment has been made concerning the projection on the opening night of the Strand Theater, and there has been some speculation as to the cause. I've an idea, though that "Bill" Barry found it was not a Power machine and dropped a screw into the mechanism.

The Essanay Company have opened an office in the Longacre Building to exploit the Buffalo Bill pictures.

A. S. Kane, formerly of the General Film, and one of the best known picture men in the United States, succeeds K. W. Linn as general manager of Eclectic.

Must have pulled out the old French dictionary, Tracy. I see you are working old *dernier cri* overtime.

George McIntyre, manager of the defunct Sales Company, has been appointed New York buyer for the Sol. Lesser enterprises, with offices in the Candler Building. Digby Bell, who will make his picture debut in the all-star version of Mr. Pipp, tells this good story of a gambler of his acquaintance. It seems that this gambler always kept \$15 to bet on a sure thing—and only a sure thing. He and Digby happened to sit next to one another during the funeral services of a prominent actor.

At one of the most solemn moments when the clergyman had just used the words, "he is not dead, but sleeps," Mr. Bell was startled to hear his companion say: "I'll bet you fifteen he is dead."

Took a trip into the wilds of Flatbush last week to see Sam Spedon, dean of the motion picture publicity men, and was introduced to the one best bet in the place—the Vitaphone Lunch Club. This institution, it is an institution, is run by two enterprising young women for the members of the company as a place where they can get home cooking for lunch. "Our Nell" and her sister manage it. Met Jane Fearnley there, and it was a treat to see how popular she was with the "bunch." Everybody buzzed around and she held a little court of her own. You are at liberty to invite me over again any time you choose, Sam.

Stanley Bishop tells me he has secured the European agency for the Balboa Amusement Company and will sail for England shortly.

F. J. B.

IMPOSING ON PICTURE MEN

The following statement has been received from the United Booking Offices: "An impostor, claiming to represent a corporation called the Consolidated Photoplay Company, is feloniously obtaining money from innocent people, stating that he has been sent by Edward F. Albee, general manager of the United Booking Offices of America, and also representing himself as coming from the Colonial Theater. This person is a fraud and does not represent either Mr. Albee or the Colonial Theater."

DRAMA AND EDUCATION

The American Film Manufacturing Company in a forthcoming release makes the experiment of combining a dramatic story with views of an interesting industry so as to make the film both educational and of dramatic interest. In *The Story of the Olive*, Sydney Ayres and Vivian Rich play leads with Jack Richardson as the villain. Aside from the love affair the olive industry is exploited in a superficial manner.

OHIO CENSOR FIGHT

Scene Shifts to Capital When Case Goes to Supreme Court

WASHINGTON (Special).—Harry Vestal, member of the Ohio Censor Board, is in Washington this week with Robert M. Morgan, of Cleveland, special counsel for the Ohio Attorney-General's Department, to represent the State in the action of the Mutual Film Corporation, which is endeavoring to secure an appeal to the Supreme Court from the recent decision upholding the censors. The Supreme Court is to be asked to grant a stay of execution of the Ohio law pending an appeal.

Federal Judge Day at Cleveland recently granted the decision against the film company, and allowed only fifteen days in which to take an appeal. An effort later to secure an extension of this period from Federal Judge Day was unsuccessful.

COMPLETE VILLA LIFE

Mutual Multiple Reel Film of Mexican Rebel's Life Released Soon

The Life of General Villa, on which Director W. C. Cabbage, of the Mutual forces, has been working for some time, is at last completed, and the Mutual Company announces that it will soon release the multiple reel biography.

The action of the picture is said to be an exact transcript of the life of the rebel leader. H. M. Aitken, president of the Mutual Film Corporation, went to Mexico himself to arrange the contract with Villa, and immediately after Director Cabbage and a large company of Mutual players went to the front. Here the different scenes were taken, showing Villa's life as a young rancher, a mountain brigand, and at all periods of his eventful career down to the present. General Villa himself appears in the scenes and pictures of the recent battles are interspersed.

FIVE-REEL COMEDY

Romaine Fielding Completes Long Travesty on Mexican Troubles

A five-reel comedy, *The Battle of Gettysburg*, has just been completed by Romaine Fielding for the Lubin Company, and will be released soon on the General Film Company programme. Besides being of comedy aspect at all times, the picture includes, however, the thrilling battle scenes, staged by the Lubin director, with the aid of the United States troops at Galveston.

The story is a travesty on the present warfare in Mexico. It deals with two small boys, the Ostich brothers, weighing over three hundred pounds each, who tire of "watchful waiting," and decide to take the reins in their own hands. They invade Mexico, and there come upon Colonel Furiosa, "the Interchangeable Spy," portrayed by Romaine Fielding. The battle of wits between the boys and Furiosa supplies the humor.

EXPOSITION NEWS

Prospects for Coming Meet at Grand Central Are Very Bright

The committee in charge of the coming exposition of the motion picture art at Grand Central Palace reports that developments to date assure the coming event even greater success than that of last year, which proved a surprise to most film men. The various booths have been taken up even sooner than last year, and the manufacturers promise to have exhibits of unusual interest.

Exhibitors from all over the country have promised attendance to the exposition, as, besides the interest aroused by the different manufacturers' exhibits it is understood that many features of aid to the theater owner will be presented. Many prominent screen players will hold receptions at their company's booths during the week.

NEW THEATERS

Work has been resumed on the new Monarch Theater, being built by the Allen Theater Company, Ltd., at Moosejaw, Sask., Canada. The theater will cost about \$100,000 and will be the finest in Saskatchewan. It will seat 1,150. A large pipe organ to cost \$7,000 will be one of the features. It is expected that the theater will be ready to open July 1.

E. Fossler is preparing plans and will erect a one-story brick store and motion picture theater building at 6413 Hollywood Boulevard, Los Angeles, for Miss Pauline de Longpre.

Henry Moon, already owner of one motion picture theater in Columbus, Ohio, has taken over another house in that city. It is the Miller-Oak, at the intersection of Miller and Oak Streets.

Clarence Jennings and Albert N. Feinberg are negotiating a lease for a site on Clinton Avenue, Rochester, N. Y., for a new motion-picture theater. The entrance will be through the Iroquois building.

Loew's Yorkville Theater, Eighty-sixth Street, near Lexington Avenue, New York City, formerly devoted to vaudeville and pictures, will in the future be given over entirely to feature pictures.

The Maple Theater, Richmond Hill, Long Island, has just been opened by Richard Bennett. The house has a seating capacity of 600. Mr. Bennett is using the Licensed service and features of the World Corporation.

The Lyric, a new motion-picture theater, has been opened in Northfield, Minn. L. A. Dunton is the owner of the house, which seats 225, and he is giving a Licensed programme to good business. F. W. Boll is the manager of other Northfield theaters—the Gem, giving pictures and vaudeville, and the Auditorium, running road attractions, with feature pictures on nights when there is no legitimate play booked.

Messrs. Dusenbury's new Columbus, Ohio, motion-picture theater, the Vernon, located on Mount Vernon Avenue, had an auspicious opening last week. This is one of the larger motion-picture houses in Columbus.

The Princess Theater, one of Chicago's largest downtown playhouses, will soon be given over to feature pictures. It is generally understood that the amount involved in the transaction between Alfred Hamburger, who will install the pictures, and William A. Brady, who has had control of the Princess, is \$500,000, based upon a ten-year lease at \$50,000 per year. Mr. Hamburger has found the policy of features, at a twenty-five-cent-admission price successful at the Ziegfeld Theater. In addition to the Princess, Mr. Hamburger is also understood to have negotiations under way for the control of two other theaters in the loop district.

The Chicago Fine Arts Theater is another Windy City convert to the motion-picture ranks. Special pictures will soon be seen at this theater, which, during the past season, has housed a select repertoire company.

PREPARING FOR EXCELSIORS

Harry Handworth, of the Excelsior Motion Picture Company, has returned to the studios at Lake Placid after a week spent in New York engaging the company to appear in Excelsior features. Mr. Handworth has been very successful in obtaining the services of many prominent motion picture stars. The company will feature Octavia Handworth, the well-known picture leading lady; William A. Williams, Tom Tempest, Gordon De Maine, and many other favorites.

CHANGE CONVENTION DATE

The date of the Iowa convention of that State's branch of the Motion Picture Exhibitors' League has been changed from May 12 and 13 to May 28 and 29. The convention will be held at Des Moines, and President Neff will be present.



TWO EPISODES IN THE THIRD INSTALLMENT OF "THE PERILS OF PAULINE."
The \$25,000 Prize Picture Produced by the Eclectic Company Through Arrangement with Pathe.

"BANKER'S DAUGHTER" A HIT

Many Sign Up for Future Releases as Result of First Life-Photo Film

According to all indications, the Life-Photo Film Corporation has secured a most auspicious start. Reports of sales after the first showing of *The Banker's Daughter*, the company's initial effort, are especially bright. State rights men have shown a lively interest in the production, and contracts have been signed with three buyers for all of the future productions of the company during the next year. The Life-Photo Corporation is now making preparations for the next release, and will announce the subject as soon as the cast, which is now being chosen, is completed.

Mrs. Bronson Howard, widow of the author, was present at the first showing of *The Banker's Daughter*, and remarked that Mr. Howard in his lifetime had expressed a regret that the legitimate stage did not afford the opportunity to broaden the play. The photoplay production, according to Mrs. Howard, supplied just those scenes which the author had in mind, though unable to show them on the stage.

LIONESS KILLS ACTOR

Player at Universal Company's West Studio Fatally Hurt While Taking Picture

LOS ANGELES (Special).—William Warner Kirby, actor and lion tamer, died here Friday, an hour after he had been taken to the hospital, as a result of injuries received from a lioness at the Universal Hollywood studios. The lioness has been killed by order of the Universal officials.

Mr. Kirby was a member of the Paul J. Rainey African Hunt, and was widely known in the circus field. On Friday he was assisting in the making of a Universal picture calling for the use of the animals. When the lioness appeared before the camera she stood head down behind Kirby. Suddenly the beast leaped through the air at Mr. Kirby, knocking him down and clawing him fiercely until the attendants seized an iron bar and drove her off.

RAISE QUAKER PRICES

Philadelphia Exhibitors' League Votes to Increase Saturday Prices

PHILADELPHIA (Special).—At a recent regular meeting of the local branch of the Exhibitors' League, the members reached a decision to raise the price of admission to all motion-picture theaters to ten cents on Saturdays. It is the intention of the league members to put the rule into effect immediately.

This will probably mean, in the end, the increase of prices in Philadelphia houses on all days. Those houses which are now charging the higher price of admission started by increasing the price for one day only.

CAMERAS WITH FLEET

Hearst-Selig News Pictorial Has Operators on Battleships and Special Yacht

Camera men on two ships of the fleet at Tampico and a special yacht on the way to Mexico are two signs that the *Hearst-Selig News Pictorial* intends to be right at the seat of trouble in Mexico. Two crack camera men are on board the *Minnesota* and the *Tacoma*, and a private yacht was immediately chartered when the first sign that hostilities might be imminent was given.

Facilities have been secured for rushing the pictures taken by the operators at the front back to the United States, so that they will be shown in the Hearst-Selig releases with newspaper timeliness.

PAULINE, BASEBALL FAN

Heroine of Famous Series Will Pitch First Ball at Pathe Team's Opening

Pauline, the pettiest one, was the star attraction on Sunday at the Jersey City Reservoir grounds, when the Pathe baseball nine opened its season. Pearl White, which is Pauline's other name, pitched the first ball of the game, and Crane Wilbur, who is the hero of the Pauline series, was the catcher.

Despite severe drains on his team by reason of the league teams drawing some of his star players away, Manager Miller expects the 1914 Pathe aggregation to again come through the season with flying colors.

EXCHANGES SUE

Rochester Renters Want Amusement Company Declared Bankrupt

ROCHESTER (Special).—A legal war is waging here between the Pittsburgh Hall Amusement Company and three local exchanges—the Victor Film Exchange, Warner Features, and the Rex Film Exchange. The exchanges sought to have the amusement company declared bankrupt, alleging that within four months of the time of filing the petition, with intent to show favoritism of creditors, and knowing that they were then insolvent, the Pittsburgh Hall Amusement Company paid to the Rudolph Wurlitzer Company, of Cincinnati, approximately \$2,000.

It was alleged that this was an act of bankruptcy, but the Pittsburgh Company denies having committed such an act. In an answer filed last week with Referee Sanford, the company claims that the payment to the Wurlitzer people was made by Oscar M. Arnold, a stockholder, and that this

money was from his private funds, and not those of the Pittsburgh Hall Amusement Company. Complete hearings on the case will be held by the referee Monday, April 20.

GUS HILL FEATURES

Theatrical Producer to Mark Entry Into Film Ranks with Detective Story

Gus Hill will release his first motion picture in about three weeks. The initial effort is a six-reel detective melodrama, now nearing completion, entitled *The Line-up at Police Headquarters*. The plot deals with a jewel robbery, and is said to show the complete workings of the New York police force.

Gus Hill intends to produce all of his musical-comedy pieces for the screen following the release of *The Line-up at Police Headquarters*. The list of proposed plays to be adapted includes, *A Hot Old Time*, *The Smart Set*, *McFadden's Flats*, *Alphonse and Gaston*, *Lost in the Desert*, *Through the Breakers*, *Spotless Town*, *Are You A Buffalo?*, *The Black Politician*, *The Shoemaker*, *A Night On Broadway*, *Happy Hooligan*, *Mutt and Jeff*, and *Bringing Up Father*.

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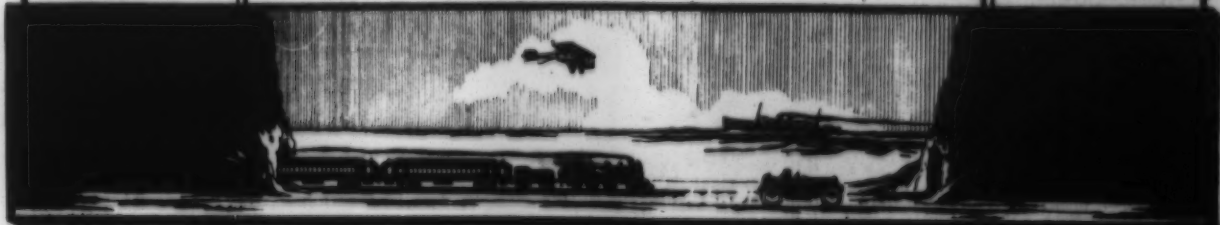
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ADMIRE SELIG ABROAD

A recent issue of the Vienna *Neublatt* devoted its entire first page to illustrations of the Selig feature, *Terrors of the Jungle*. The foreign newspaper declared its admiration for the production, and admitted it was completely puzzled as to the processes employed for getting the various wild animals always in the range of the camera with the actors.

PAN-AMERICAN CONTRACT

The Capital Film Corporation of California has contracted with the Pan-American Film Mfg. Co. for the world-wide exploitation of its entire product. The first picture, ready for release on May 1, is entitled *The Cross in the Wilderness*, a four-reel photodrama of the earliest mission work among the Indians in Arizona and California.

SELLING PHOTOPLAY RIGHTS

S. F. Austin is now in charge of the photoplay department of the Dramatists' Play Agency, of which Bartley Cushing is the executive head. The agency is acting as selling agent for many popular novelists and playwrights whose work is being placed in pictures.

POLO SHOWN IN PICTURE

A polo story, featuring Elmer Bonke and his wonderful pony, "Blue Knot," is in course of preparation at the American Company studios at Santa Barbara, Cal., under the direction of Thomas Hackett. A number of scenes in this subject will reproduce the thrills of gymkhana sports.

FOYS IN PICTURES

Eddie Foy and the Foy youngsters are to appear in a motion picture comedy on which work will be started when Foy closes his vaudeville season in Los Angeles on July 1. Junie McCree's *The Battle of Table d'Hôte* will be the first story screened, and others of the McCree comedies will probably follow.

BLACHE DES MOINES EXCHANGE

Herbert Blache has established a new exchange in Des Moines, Iowa. Offices are in the Observatory Building, and A. T. Loper, formerly connected with the *Grand Amusement Company*, is in charge. Burton Garrett, traveling representative for Blache and Solaz, is at present in Des Moines.

JOINT CENSOR BOARD

Two Canadian Provinces Unite Boards to Save Duplication of Labor

REGINA, SASK. (Special).—Negotiations are now in progress, and it is expected will take effect by May 1, by which the Saskatchewan board of motion-picture censors will be abolished and a joint board created, to sit in Winnipeg, for the provinces of Manitoba and Saskatchewan. Representatives from both provinces will probably be on the new board.

The move is intended to eliminate the duplication of labor that has been the practice in the past. The same films are exhibited in both provinces, and it is not therefore necessary that two bodies pass upon them. An effort was made to secure the co-operation of Alberta with the two uniting provinces, but the government of that province decided to continue their own board of censors, accepting in the future, as they have done in the past, all films which have been passed by any other province of the Dominion, censoring only those brought in from the United States direct. Most of the pictures shown in Alberta come from the Western States.

CONVENTION PLANS

Rochester Exhibitors Preparing for State Convention in May

ROCHESTER (Special).—Plans for the fourth annual convention of the New York State Branch of the Exhibitors' League are under way. The convention will be held at the Hotel Seneca, this city, May 6. A large number of delegates and representatives from the national organization are expected to be in attendance.

Mayor H. H. Edgerton will address the members at an open meeting, to be held in the ballroom of the Seneca at 10.30 a. m. At this meeting current affairs in the motion-picture field will be discussed by the national officers. At 2 p. m. the convention will go into executive session and reports from the various officers received. Election of officers for the ensuing year will follow. Delegates to the national convention, to be held in Dayton, Ohio, will also be chosen.

A grand ball, to be held at Convention Hall in the evening, will wind up the convention. W. C. Hubbard is chairman of the Committee of Arrangements. It is expected that many prominent screen players will be in attendance.

FRED MACE AT WORK

Comedian Has Two Strong Companies at Work on Feature Pictures

LOS ANGELES (Special).—The Fred Mace Feature Film Company, the formation of which was exclusively announced in a recent issue of THE MIRROR, has two companies already hard at work at the former Majestic studio here. Fred Mace, who heads the new organization, is directing one comedy company, and Harry Revere the other. Fred Mace will appear in the pictures made by both companies. George Peters and Bert Longnecker will be found behind the cameras, while Director Revere is also an expert photographer himself. Bert Longnecker will manage the laboratories.

Margarita Lovridge, who has been long associated with Fred Mace comedies is in the stock company, which also includes Carrie Clark Ward and Sydney de Grey. Mr. de Grey also acts as business manager.

UNIVERSAL ANSWERS SUIT

Declares It Had Cause for Discharging Quirk, Who Sued for Salary

The Universal Manufacturing Company, last week, filed an answer to the suit of William Quirk for salary he alleges is due him. Quirk declares that when he joined the forces of the Universal Company as comedian he was given a long-term contract at \$75 a week, but that he was discharged without cause in violation of the contract. Quirk, who is now appearing in Vitaphone "Life Portrayals," signed his claim to Philip Rose, who immediately brought suit.

The Universal Company, in its answer, alleges that Quirk was discharged with cause, since he failed to abide by the rules of the studio concerning rehearsals, being frequently late and often failing to appear.

HUTCHISON IN "CHI"

American Company President Returns After Long Stay at Coast Studios

CHICAGO (Special).—Samuel S. Hutchison, president of the American Film Manufacturing Company, is again back in Chicago for a brief stay. The American head is establishing a record for frequent trips between the Windy City and the Santa Barbara studios of the company. On his recent visit he spent two months with the Coast forces.

Mr. Hutchison reports excellent progress on the line of one and two-reel features soon to be placed on the market by his company, and promises many surprises. After a short stay in Chicago he will return to the Coast.

REPUBLIC CLOSES

The Republic Theater, Forty-second Street and Seventh Avenue, New York, which has been operated for over three months by the Universal Film Manufacturing Company, closed its doors last week. When reopened again it will house legitimate attractions.



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PICTURES IN GLOBE

Annette Kellerman Picture to Be Shown at Latest Broadway Film Theater

The Globe Theater, Broadway and Forty-seventh Streets, New York, best known as a musical-comedy house, is to have an experience as a motion-picture theater. The seven-reel feature picture, Neptune's Daughter, written by Captain Leslie Pearce, and featuring Annette Kellerman, will open at this playhouse April 27. Neptune's Daughter was produced in Bermuda under the direction of Herbert Brenon.

BEIER WITH EMBY

Murray P. Beier, formerly manager of the New York branch of the World Film Corporation, has resigned that post to take up the office management of the Embury Feature Film Corporation.

"BREWSTER'S MILLIONS" IN STRAND

Brewster's Millions, the latest Laaskey production, has been booked to make its first public appearance in New York at the Strand Theater.

ESTELL ALLEN

Address DRAMATIC MIRROR.

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SELIG CO.
PACIFIC COAST STUDIO

WEEK FOR KALEM FILM

The five-part Kalem feature, From the Manger to the Cross, recently met with unusual success at the Newark Theater, Newark, N. J., where it ran the whole of Holy Week to unusual attendance. The performance, which, by courtesy of the Strand Theater, was under the direction of S. L. Rothapel, met with strong praise from the Newark newspapers, ministers, and school authorities.

EDNA PAYNE
INGENUE LEADS

Western Kalam Co. Tucson, Ariz.

CHARLES M. SEAY

Edison Director Current Release
Quarantined—April 13; The Adventure of the Stolen Shipper—April 20.

THREE AND FOUR REEL KLEINES

George Kleins is to release a series of three and four-reel features in the near future. They will be dramatic subjects produced by the Cines studios at Rome.



MLLE. VERNA MERSEAU IN "THE DANCE OF DEATH."
Two-Reel Kalem Feature, Released April 27.

FILM AUTHORS ACTIVE

Coast Organization to Issue Monthly Bulletin—Other News Notes of the Coast Film Colony

LOS ANGELES (Special).—Richard Harding Davis, the famous author, was elected as one of the three vice-presidents of the Photoplay Authors' League at the annual meeting. Another is Ernest A. Dench, an eminent critic and dramatist of London, England, and closely in touch with the English film situation. To comply with the requirements of incorporation, under the laws of California, officials formerly elected, with Frank E. Woods, president, were formally confirmed.

Arrangements were made definitely for the publication of a league bulletin once a month. The editors are: Russell E. Smith, formerly editor of the *Magazine Maker* and now of the Mutual Film Corporation; W. M. Ritchey, scenario editor of Lubin, Western, and until a few months ago city editor of the *Los Angeles Express*; and Marc Edmund Jones, formerly an editor of the *Photoplay Magazine*. Much editorial talent is represented by the league as a whole.

The roster of the Photoplay Authors' League now includes, with very few exceptions, all of the prominent photo-playwrights of this country, especially the professionals and those who have made reputations in fiction and dramatic work. The organization has been hailed gladly by workers from the Pacific to the Atlantic, all of whom have felt the need of representation by some powerful body which should conserve their interests.

Exceptionally few doubters have been found, as true as it is strange. A few of the objectors have concentrated their remarks upon the effort to secure protective legislation in the matter of photoplay copyright. The claim of these protestants that the law is not needed, cannot be secured, and would be of no avail if it were secured, has aroused considerable amusement from legislators here who will fight for the passage of the bill.

In this connection, the Photoplay Authors' League has forwarded a communication to Representative Frank B. Willis, of Ohio, author of the copyright amendment, thanking him for his splendid efforts in behalf of a now defenseless constituency, and a similar epistle has been forwarded to the House Committee on Patents, which now has the bill, urging that body to give the measure early consideration. It is reported that all of California's representatives at Washington will give the copyright bill their support.

More than two-score motion-picture people were guests of Mary Pickford on the occasion of her birthday. She received many gifts.

Arthur ("Sheriff") Mackley, now shining at the Mutual studio, is at work on Westerns once more. He is doing a *Murray Magazine* story, "Dad's Outlaw." There should be bullets there.

Anita Loos, whose surge to the fore as a photoplay writer was some surge, as every one will acknowledge, has made her appearance. Emerging from the southern city of San Diego, the young authoress appeared at the Mutual studio this week, afterward attending the meeting of the Photoplay Authors' League. Nothing like the expected. Instead of a high-browed and haughty wielder of the trenchant pen, an alluring ingenue appeared, with large, mild eyes and pretty face, the maiden being slightly smaller than little Mary Pickford. And yet this doll-like person has caused the Biograph, Mutual, and other studios to sit up and cry for her manuscripts.

Russell E. Smith, the human dynamo of

the Mutual scenario department, is at it again. Instead of tending strictly to business, after being snatched as a "brand from the burning" magazine work, Russell has backslid to beat the band. He turns out his photoplays, days, but devotes all of the nights to magazine matter, most of his subjects being culled from the film world. And since George Pattullo complimented the Mutual for screen adaptation of one of his Western stories, Bre'er Smith has consented to think well of himself. This is not "A Mysterious Shot."

David W. Griffith has completed a great production of *Home, Sweet Home* at the Mutual studio. The cast comprised the entire strength of the Reliance forces. It is declared that the picture will prove another Griffith sensation.

BOON: To Miriam Dromedary, at the Selig Zoo, infant daughter, with long, bony legs and enough hair to stuff a mattress. Mrs. Camel is doing nicely, and expects to be out before long.

Another carload of animals from Hagenbeck's has arrived at the great Selig Zoo. The shipment includes ten camels, four yaks, six sacred cows, antelope, two water buffalo, an African lion, Bengal tiger, female elephant, baby elephant, zebra, Arabian high-school horse, etc. The zoo has expanded in roaring population to such an extent that a mere circus in town is an incident only.

Mary H. O'Connor, formerly of the Western Vitaphone scenario department, has taken charge of the photoplay end of the lively Usona organization at Glendale. Miss O'Connor is one of the real live photoplaywrights.

There have been more changes at the Universal. George Stanley, the sterling leading man of the Vitaphone, is directing Edna Mason and a company. George Larkin, previously with Lubin, is directing Cleo Madison. Joe King has joined Wallace Reid's company, and Joseph DeGrasse is directing J. Warren Kerrigan.

Rollin S. Sturgeon has been foot-loose just a week since he resigned as manager of the Western Vitaphone. During the first interval of what he planned to be a delicious, bed-of-ease vacation, to conclude with a month's trip in other lands, Mr. Sturgeon has worn paths in his bungalow cottage in restless pacing; has sought his old studio to watch 'em put on the pictures; has rumbled his hair every fifteen seconds, and otherwise is giving a correct exhibition of a fellow who thought a long rest would be simply great. Moral: When the bug bites you, don't struggle.

Kathlyn Williams has returned her party call with the Pasadena Winter colony folk. In response to the wishes of the ladies there, Miss Williams went over to "The Cloister," and played a society drama, with Charles Clary opposite her; the society women of the various beautiful homes appearing in various roles and as "extras" in the story. It will be put out under the title *Princess Karma*. "The Cloister" grounds and home were used exclusively in the production. Mr. and Mrs. Gartz, the host and hostess, appearing in the various scenes. Among those who appeared were Mrs. J. J. Dransam, Miss Helen Castle, and Mr. and Mrs. Stirling Vance Martin.

The Sullivan and Considine theater here has called upon the film for aid in further popularizing the *Empress*. Pictures are to be shown from 11 a. m. until 2.30 p. m., when the regular vaudeville performance begins.

W. E. WING.

LUBIN

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In Three Reels

Released April 20th

(Released through the General Film Masterpiece Service)

"THE GAMBLERS"

(5 Reels)

Monday, May 4th

By Charles Klein

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A DRAMA EVERY FRIDAY

A TWO REEL FEATURE EVERY WEDNESDAY AND THURSDAY

TWO FEATURES EACH WEEK

"THE KLONDIKE BUBBLE"—2 Reel Drama	Wednesday, April 22nd
"THE DEATH WARRANT"—2 Reel Drama	Thursday, April 23rd
"WILL BLOOD TELL"—Drama	Friday, April 24th
"LITTLE BREECHES"—Comedy	Saturday, April 25th
"A DREAM OF THE CIRCUS"—Animated Comedy } Split Reel	
"THE TALE OF A CHICKEN"—Comedy	Tuesday, April 28th
"ANOTHER TALE"—Animated Comedy } Split Reel	

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JUVENILE LEADS

John H. Smiley

CHARACTER LEADS

Geo. S. Bliss

CHARACTERS

CURRENT RELEASES:

A PRACTICAL DEMONSTRATION
THE WALLFLOWER
THE TRUNK MYSTERY—2 Parts

FEATURES ON THE MARKET

General Film Company

The Treasure of Abdur Rahman (Pathe). Four reels, June 16.
Sport and Travel in Central Africa (Pathe). Five reels, June 1.
Facing the Footlights (Pathe). Three reels, May 21.
A Struggle for Life (Pathe). Five reels, May 11.
The Gamblers (Lubin). Five reels, May 4.
A Million Souffrante (Pathe). Five parts, April 27.
Harding's Heritage (Pathe). Three reels.
The Ghost (Pathe). Three reels.
Officer Jim (Lubin). Three reels.
The Daughters of Men (Lubin). Five reels, April 13.
A Million Bid (Vitagraph). Five reels.
Goodness Gracious (Vitagraph). Three reels.
The Boer War (Kalem). Five reels.
Wolfs; or, the Conquest of Quebec (Kalem). Five reels.
The Death Sign at High Noon (Kalem). Three reels.
Francis Marion (Kalem). Three reels.
The Other Half of the Note (Kalem). Three reels.
Germinal (Pathe). Five reels.
A Celebrated Case (Kalem). Four reels.
The Fulfillment (Kalem). Three reels.
The Night Riders of Peterham (Vitagraph). Three reels.
Judith of Bethulia (Biograph). Four reels.
Lost in Mid-Ocean (Vitagraph). Three reels.
Through Fire to Fortune (Lubin). Five reels.
The Lion and the Mouse (Lubin). Six reels.
The Battle of Shiloh (Lubin). Four reels.
The Third Degree (Lubin). Four reels.
Motional Film Company

Imar the Servitor (New Mastic). Four reels.
Cardinal Richelieu's Ward (Thames). Four reels.
The Battle of the Sexes (R. & M.). Four reels.
Mexican War Pictures.
Seeing South America with Roosevelt.
The Gangsters of New York (R. & M.). Four reels.
Joseph in the Land of Egypt (Thames). Four reels.
The Great Leap (R. & M.). Four reels.
Ray Blas (New Mastic). Three reels.
Universal Film Company
Lucille Love. (Series.)
Samson. Six reels.
The Boy. Four reels.
Washington at Valley Forge. Four reels.
Woe in the Clouds. Three reels.
Merchant of Venice. Four reels.
Melodrama
War is Hell. Four reels, May 1.
Jealousy. Four reels, April 20.
Loyalty. Five reels.
Perils of Pauline. Three reels.
Napoleon. Five reels.
The Reckoning. Four reels.
Gaumont
At the Hour of Dawn. Three reels.
The Three Shadows. Three reels.
Pantomime.
The Better Man. Three reels.
Famous Players Film Company
The Brute. Four reels, April 27.
The Redemption of David Gerson. Four reels, April 10.
Toss of the Storm Country. Five reels.
Clothes. Four reels.
A Good Little Devil. Five reels.
The Pride of Jennico. Four reels.
Hearts Adrift. Four reels.
Marion Leonard Features
Judgment.
The Awakening of Donna Isella. Three reels.
The House of Mystery. Three reels.
All Star Company
In Missouri. Five reels.
Paid in Full.
Checkers.
Soldiers of Fortune.
Jeane L. Lasky Feature Co.
The Master Mind. May 11.
Brewster's Millions. Five reels.
The Snow Man.
Life Photo Film Corporation
The Banker's Daughter.
Stellar Photoplay Co.
Forgiven; or, The Jack of Diamonds. Six reels.

LICENSED FILM RELEASES

Monday, April 27.
(Bio.) Hop Head's Dream. Com.
(Bio.) Along Came a City Chap. Com.
(Edison) In High Life. Fifth of the Wood B. Wedd. series. Com.
(Kalem) The Dance of Death. Two parts. Dr.
(Mellon) Knockabout Kelly—Maxie in Spite of Himself. Com.
(Mellon) Bobby and the Banker. Com.
(Bell) Bootleg Jones. Two parts. Dr.
(Bell) Hearty-Bell News Pictorial. No. 17.
(Vita.) The Awakening of Barbara Dare. Dr.
Tuesday, April 28.
(Cines) The Wedding Present. Two parts. Dr.
(Edison) The Mystery of the Silver Snare. Dr.
(Edison) The Chronicles of Cleek series. Dr.
(Ed.) Barn A-Tangle. Dr.
(Lubin) The Tale of a Chicken Coop. Com.
(Lubin) Another Tale. Com.
(Pathe) The Deedledest of Nature Celebrities
(Pathe) A Few Minutes in Calcutta, India. Tr.
(Bell) The Schooling of Mary Ann. Com.-Dr.
(Vita.) The Tattoo Mark. Two parts. Dr.
Wednesday, April 29.
(Edison) A Fugitive from Justice. Dr.
(Ed.) Curious a Husband. Com.
(Kalem) The Stolen Rembrandt. Two parts. Dr.
(Lubin) The Inventor's Wife. Two parts. Dr.
(Pathe) Pathe's Weekly. No. 84, 1914.
(Pathe) Professor Spout's Romance. Com.
(Bell) The Pirates of Peacock Alley. Dr.
(Vita.) Setting and Style. Com.
Thursday, April 30.
(Bio.) The Soul of the Desert. Dr.
(Ed.) Pill for Sophie. Com.
(Lubin) A Pack of Cards. Two parts. Dr.
(Mellon) Difference Between Tams. Com.
(Mellon) Batty Bill, Monkey and Pelican. Com.
(Pathe) In Royal Bondage. Two parts. Dr.
(Bell) Little Miss Bountiful. Com.
(Vita.) Tony the Greaser. Dr.
Friday, May 1.
(Edison) Frederick the Great. Two parts. Dr.
(Ed.) Needs of Chaos. Two parts. Dr.
(Kalem) Stuntz. Com.
(Lubin) Dippy's Dream. Com.
(Lubin) The Getaway. Dr.
(Bell) Knight of Trouble. Com.
(Bell) The Plot That Failed. Com.
(Vita.) Bunco Bill's Visit. Com.
Saturday, May 2.
(Bio.) Her Bib Scenop. Dr.
(Edison) Her Grandmother's Wedding Dress. Dr.
(Ed.) Broncho Billy's Close Call. Com.-Dr.
(Kalem) A Secret Crime. Dr.
(Lubin) He Never Found Out. Com.
(Pathe) The Accusing Eye. Two parts. Dr.
(Vita.) Marena, the Half-Breed. Two parts. Dr.



SCENE FROM "THE BANKER'S DAUGHTER."

Initial Production of Life Photo Film Corporation.

STAGE STARS ON THE SCREEN

Views of One Screen Player on the Ability of the Stage Star to Adapt Himself to the Screen

Much has been said, pro and con, on the gain by work on the speaking stage, ability of stage stars to retain their brilliancy when playing before the motion-picture camera. There are players who have gained their fame on the spoken stage who have appeared on the screen with great success, but there are many more who have found themselves unable to grasp the possibilities and limitations of the film work.

As a player who has appeared before the public through both mediums, but who has made an exhaustive study of motion-picture technique, and who has gained his greatest fame as a motion-picture leading man, the opinions of E. K. Lincoln, formerly of the Vitagraph Company, and now starring in the Photoplay Productions Company's film presentation of "The Littlest Rebel," carry much weight. Mr. Lincoln believes that the vast differences in technique are never so apparent as when the star of the legitimate appears on the screen.

"While I do not wish to decry the work of legitimate stars in any way," said Mr. Lincoln, "their appearance in motion pictures has impressed on me the fact that oftentimes a very smart person may not understand another's business. The art of the photoplay differs from that of the stage. Even 'making up' is done differently, for instance. Then the working lines must be understood. Playing before the camera is far different from playing before an audience. To get the best results one must have experience and have studied."

"That is my opinion, and it is the policy of the Photoplay Productions Company. Mr. Frank A. Tichenor, the general manager, and myself have made an exhaustive study of this phase of the producing end of the motion-picture industry. We wish our pictures to reach the public as the highest form of visualization of the plays from which they will be adapted. Take our first production, 'The Littlest Rebel.' It has played in every hamlet from Coast to Coast, and as a play ranks among the most popular. Now we will present it in motion pictures; and, naturally, we want to do it in the best possible way. After studying the work on the screen of players who have made a success as motion-picture players, and of the players whose reputations have

we decided to make up our cast of persons experienced in the silent drama.

"Our decision to compose the company of screen players has been reached because we know beforehand just exactly what to expect from their work. They understand the technique of the business. It is foolish, I believe, to expect to transplant a speaking actor or actress to an entirely new atmosphere and method procedure at one fell swoop, and expect him or her to get the best results.

"One great difference between motion-picture players and those of speaking stage is that the first must be primarily actors or actresses, while the latter are often readers of lines. The speaking voice covers a multitude of sins on the speaking stage. It cannot do so in motion pictures. The player on the screen has but two methods of conveying thoughts: expression and pantomime. He learns these. He becomes a master of the art, and enlarges upon his vehicles till they are sufficient. The player on the speaking stage relies all too often on a quaver of the voice to convey pathos or mirth, and other tricks of the trade, which are of no use in pictures. The use of the speaking voice differentiates between the two very largely.

"Blanche Bates, the emotional actress, for one, knows this. I was interested in a recent speech of hers to the graduating class of a school of acting. 'Preserve your speaking voice,' she said. 'It is all that stands between us and the motion-picture players. If it is not worth the extra two dollars, what is to become of us?' Miss Bates was right in that the speaking voice does stand between the two. And when a player from the speaking stage comes to pictures where his silver throat does him no good, he is as handicapped as a whist player would be if his hand was stripped of all its trump cards.

"On the other hand, the folks who have been playing in pictures know just what is required of them. The camera catches exactly what they want it to catch. They know what photographs well and what does not, and they enlarge on the one and endeavor to eliminate the other."

UNIVERSAL FILM RELEASES

Monday, April 27.
(Victor) Broken Vows. Two parts. Dr.
(Imp) Temper vs. Temper. Com.
(Powers) The Old Maid's Triumph. Com.
(Powers) In the Barracks of the Royal Northwest Mounted Police of Canada. Split Com.
Tuesday, April 28.
(Gold Seal) Lucille Love, the Girl of Mystery. Series No. 3. Two parts. Dr.
(Crystal) Spotted. Com.
(Crystal) For the Love of Baldy. Com.
(Universal) Universal Ike and the School Belle. Com.
Wednesday, April 29.
(Nestor) Women and Roses. Dr.
(Joker) A Boarder's Mishaps. Com.
(Joker) Poisonous Insects. Edu.
(Eclair) The Secret of the Well. Three parts. Dr.
(Univ.) Animated Weekly. No. 112.
Thursday, April 30.
(Imp) Through the Eyes of the Blind. Two parts. Dr.
(Rex) An Episode. Dr.
(Sterling) The Fatal Wedding. Com.
(Frontier) Cuckooville Goes Skating. Com.

Friday, May 1.
(Nestor) Her Husband. Com.
(Powers) The Two-Gun Man. Two parts. Dr.
(Victor) Who's Who. Com.-Dr.

Saturday, May 2.

(Joker) The Bucket Shapers. Com.
(Frontier) The Runaway. Dr.
(101 Bison) The Tragedy of Whispering Creek. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, April 27.
(Amer.) Her Fighting Chance. Two parts. Dr.
(Bell.) Our Mutual Girl. No. 15. Dr.
(Keystone) (Title not yet announced.)

Tuesday, April 28.
(Beauty) A Flurry in Hats. Com.
(Maj.) Clear Butts. Dr.
(Than.) (Title not yet announced.)

Wednesday, April 29.
(Amer.) The Smoldering Spark. Dr.
(Broncho) Adventures of Shorty—Shorty Escapes Matrimony. First Episode. Two parts. Com.
(Konic) Izzy and the Bandit. Com.

Thursday, April 30.
(Domino) (Title not yet announced.)
(Keystone) (Title not yet announced.)
(Mutual) Mutual Weekly. No. 88.

Friday, May 1.
(Kar-Boe) (Title not yet announced.)
(Princess) (Title not yet announced.)
(Than.) (Title not yet announced.)

Saturday, May 2.
(Keystone) (Title not yet announced.)
(Bell.) (Title not yet announced.)
(Royal) (Title not yet announced.)

STUDIO GOSSIP



HARRY KNOWLES.
Picture Player, Who Appeared in Helen
Gardner Films.

LEO DELANEY, well known in Vitagraph pictures, has severed his connection with that company. Delaney is resting for a few weeks before announcing his future plans.

LAWRENCE MCGILL, director, who has been connected with the All Star company since its start, has resigned from that company.

WHEN FRANCIS J. GRANDON, Selig director, who put on the Kathlyn pictures, appeared in New York, two weeks ago, he told us many interesting things about the filming of the famous series, but he neglected a very important piece of news. By way of Chicago, we learn now that the trip to the East was both a vacation and a honeymoon for the Selig producer and Mrs. Grandon, nee Clifton.

WHEN THE KATHLYN pictures were completed, Kathlyn Williams took a brief rest in the mountains of Montana. The pretty heroine of Harold MacGrath's story is now back at the Selig Los Angeles studio.

AN INTERVIEWER who journeyed to the Los Angeles home of Mr. and Mrs. Burton King (Adele Lane) made the mistake of bringing his wife along, for the latter and Adele Lane soon forgot all about the interview and spent the afternoon discussing clothes. The interviewer, barred out, talked and smoked with Burton King until the time came for him to catch his train, when he had to leave. Of course, King was interesting enough, but the interview intended, and written, was with Adele Lane.

MARY FULLER received a telegram at the Edison Bronx studio the other day that informed her that she was a thousand or so votes ahead in a popularity contest being conducted by Texas exhibitors.

EDISON DIRECTOR George Lessey is back from Bermuda. It had originally been intended to keep the Edison Company under Lessey's direction in Bermuda for two weeks; but so fast did the director work that he was back at the studio and working on another picture in ten days. In the company which made the Bermuda trip were Ben Wilson, Mr. and Mrs. William Bechtel, May Abbey, and John Sturgeon.

ONE OF THE biggest elephants in the Selig Zoo is Mary Garden. When they loaded the pachyderm aboard a train last week, at Chicago, for a trip to the Los Angeles studios, the undertaking was so unique that the Chicago dailies all devoted special stories and photographs to the event. The door of the train was not wide enough to let both Mary and her baby enter at the same time, and Mary refused for a long time to either enter the car first or allow the keepers to put the baby in first. It took both persuasion and perspiration to complete the job.

CHEER-UP NOTE.—David W. Griffith as a young actor was engaged as an actor in Walter Whiteside's traveling company at a salary of eighteen dollars a week. Griffith wanted an increase to twenty, and it took several weeks of argument to finally convince him that he couldn't get it.

THE NEW SUPERINTENDENT at the factory

and laboratory of the New York Motion Picture Company at 251 West Nineteenth Street, New York city, is E. F. Murphy. Mr. Murphy is an experienced motion picture man whose last connection was with the Imp laboratories.

DAVID LITTOOW, who is prominent as a baritone, is generally commended for his artistic work in recent Universal pictures.

JOHN E. INCE, Lubin leading man and director, while visiting in Italy a few years ago, became acquainted with a former member of the Black Hand who had reformed and was leading a crusade to stamp out that organization. Ince heard no more of him until a few days ago, when he received a manuscript of a photoplay, and the basis of the plot was an attempt to acquaint Americans with the peculiar methods this notorious society is using abroad. Somehow or other news to this effect reached the Italian colony in Philadelphia and a delegation called on Mr. Ince and explained that if the photoplay were produced it would be very harmful to Italians who were citizens. The Lubin leading man-director has not yet rendered his decision as to whether the story will be produced.

WINIFRED GREENWOOD, of the "Flying A" studios, had the enjoyable experience last week of receiving a letter from a Dallas, Tex., youngster who wished to thank the American leading woman for the help he had received as the result of her fine work in The

Town of Nazareth. The boy's letter, as published in the Santa Barbara Press, tells of the inspiration to study and work hard that came to him after viewing the picture.

IN THE STORY of Captain Alvarez, just completed at the Vitagraph Western studios at Santa Monica, Cal., an untamed horse figures prominently, and William Taylor, who takes the lead in this five-reel production, had the pleasure of breaking an unbroken horse for the picture, much of the breaking being done before the camera.

ALAN CAMPBELL, son of Mrs. Pat Campbell, is a recent addition to the Vitagraph forces. Mr. Campbell accompanies Sidney Drew's company to Florida.

LAWRENCE McCLOSKEY, scenario editor for Lubin, is receiving the hearty congratulations of all his friends on the wonderful success of The Drug Terror, the feature film "with a purpose." The Drug Terror is meeting with unusual success in New York, Chicago, Philadelphia, San Francisco, and other large cities.

FANCY STANDING, who has appeared on the screen frequently with Florence Lawrence, has just completed a four-reel feature for the English market, produced by an independent firm, The Red Flame of Passion. Mr. Standing left, last week, for England on the Olympic, where he is under contract with an English firm to star in a feature.

THE VITAGRAPH Western organization has

Photoplay Masterpieces

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THREE MOMENTS IN THE RELIANCE DRAMA, "THE RETURN OF CAL CLAUSEN."
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FEATURE FILMS OF THE WEEK

Edgar Selwyn a Likeable "Pierre of the Plains"—Vitagraph's "Broadway Star Features" Please—"Militant Suffragette" Novel—"Daughters of Men"—"Dance of Death"

"PIERRE OF THE PLAINS"

Five-Part Motion Picture Adaptation of Edgar Selwyn's Play of the Same Name. Produced by the All Star Feature Corporation.

Pierre Edgar Selwyn
Jen Dorothy Dalton
Father Coraine Lawrence McGill
Duke William Conklin
Sergeant Tom Sydney Seaward
Peter Galbraith William Riley Hatch
Val Joseph Rider

Pierre, the apostle of chance, doing wrong but meaning well, and smiling through it all, as presented by Edgar Selwyn in this picture, is strong enough himself to hold up five reels of film. Pierre is real flesh and blood, a man "you'd like to have for a friend," and not more than a reel of the picture has been shown before you feel the desire to reach out and shake the hand that is almost eternally rolling a cigarette.

Pierre, who introduced himself at the New York Theater last Friday, also brought with him another very likable character in the person of Jen, portrayed by Dorothy Dalton. With a strength born of life in the North woods apparent in her face, Jen is at the same time attractively womanly, and her smile—well, you can't really blame the Indian for falling in love with her. But his tongue is rather loose, and some of his remarks concerning Jen are resented by Val, her brother, with the result that the Indian is killed. Pierre, the crafty (Jen once called him "the Devil," but she later learned to love him), smuggles Val away, and later, when the officer bearing a sealed order to the fort stops to pay his respects to Jen at her father's inn, has him drugged by the use of laudanum which had been prescribed for a toothache. Neither the officer nor Jen know that the orders are for her brother's arrest; and, since she is in love with the officer, she steals off that night to the fort with the orders, that his honor might be saved. Val is arrested, Jen learns the truth of what she has done, and only then begins to lose her dislike for Pierre. She loses it almost entirely when Pierre aids her to rescue Val from the fort. Val gets safely across the border, but Pierre has a harder time in escaping, and the incidents of his pursuit and final escape are good photoplay material. A realistic fight on the edge of a cliff between Pierre and a member of the Northwest Mounted Police, with disastrous results for the latter when Pierre flings him over the cliff, and the telling of "a good little lie" by quaint Father Coraine, are incidents in the escape. Events work around so that Jen appreciates Pierre at his full worth, and a dissolve showing the two seated before a fire ends the picture.

A slow start, becoming an almost universal rule in film adaptations, is soon overcome, and from the second thousand feet of film on the picture tells an interesting story, clearly, and with many moments of suspense. The photography, except in spots, is average; the atmosphere of the North woods is adequately presented. Besides the two principals, William Riley Hatch, Sydney Seaward, and Joseph Rider, and the player appearing as the Indian, are seen to advantage. Lawrence McGill combined the duties of director and actor long enough to give a human interpretation of the role of Father Coraine.

Pierre of the Plains is a picture more than ordinarily enjoyable—well worth while.

"A MILITANT SUFFRAGETTE"

Five-Reel Pathe Drama to be Released Through the General Film Company's Feature Service, April 27.

Anti-suffragists (a few remain) are going to enjoy this film immensely. You see, it has the great virtue of being on their side, as opposed to that of their militant sisters. In venturing that the "antis" are sure to fancy the picture, we are only banking on facts; for already it has been shown at one of their clubs in New York with signal success. Perhaps the suffrage contingent will enjoy it, too, because, after all, there is nothing in the film to hurt the feel-

ings of anybody in this country. In England it might be taken personally.

Under the name of Mrs. Panburne we meet the producer's conception of Mrs. Pankhurst; one of her militant daughters is introduced as Nellie, and in the person of Lord Ascue it is easy to detect a take-off on Lord Asquith. The story is pure fiction surrounding a rather vivid depiction of certain well-known facts. Window smashing, for instance, as a means of getting the vote, is here set forth with accompanying details, such as a crowd of frenzied women, a helpless squad of police and broken glass. A hunger strike, and the method adopted by the prison physicians to end it, follow in natural order. Militant mass-meetings, militant headquarters, militant preparations for bomb explosions, and militant types of women (not very flattering ones) are all parts of the production inspired by facts, as we gather them in America from press despatches. They serve an effective purpose in a story which makes the familiar plea that woman's place is the home, even on election day.

The argument, or, rather, the object lesson, is presented in continually interesting dramatic form. Granting that an audience does not care a rap about suffrage agitation, it will find a carefully staged and flawlessly photographed film, in which Asta Nielsen, playing Nellie, heads her very capable company of actors. The girl returns from school to find her mother immersed in politics. With her father she goes to visit a married sister, and notices a marked contrast in the home life of a woman who cares nothing for public questions. Here she forms an attachment for a man she sees several times but does not meet. Also, she violently resents the attentions of an admirer named Levy, and, to escape him, is forced to return home, where Mrs. Panburne induces her to embrace the "votes for women" propaganda. Being an enthusiastic young woman, Nellie is prepared for any sort of deviltry her mother may suggest, and, in addition to smashing windows, hunger-striking, and addressing meetings, it becomes advisable that she place a bomb in Lord Ascue's home.

It happens that Lord Ascue is none other than the man Nellie took a fancy to while visiting her sister; but she does not discover this until after the bomb has been placed and timed to explode at midnight. Like any ordinary woman, she promptly forgets her mission, and is ready to move heaven and earth to save Lord Ascue's life. The bomb explodes about a minute after the room has been vacated, and the premier informs the startled statesmen, who have just adjourned a meeting, that the girl is not a suffragette, as might appear, but his affianced wife. A glimpse into the future shows the former window-smasher sobered into the contented mother of a numerous family.

It is odd that American and English producers should have allowed a German company to get ahead of them in treating the militant demonstrations on a large scale. The subject offers excellent dramatic opportunities, and many of them have been realized in this production.

"THE DAUGHTERS OF MEN"

Five-Reel Adaptation of the Play by Charles Klein. Adapted by Lawrence McCloskey and Produced by the Lubin Manufacturing Company under the Direction of George Terwilliger for Release as a General Film Photoplay Masterpiece.

Daniel Crosby Percy Winter
Uncle Milbank W. H. Turner
Matthew Crosby Gaston Bell
John Stedman George Soule Spencer
James Theford Arthur Mathews
Jem Burress Earl Metcalfe
Louis Stolbeck Robert Dunbar
Reginald Crosby Kempton Greene
Oscar Lockett Bernard Siegel
Pres. McCarthy James Daly
Grace Crosby Lillie Leslie
Bella Mabel Greene
Louise Stolbeck Ethel Clayton

What a different story might have been told if Lawrence McCloskey had been given the above list of characters and told to go ahead and weave a story of his own about them. Director Terwilliger and

adaptor McCloskey had their work cut out for them in molding the unwieldy story told by Charles Klein into photoplay material. Supported by a capable cast and excellent settings, they have made The Daughters of Men a "satisfactory" picture. No more could have been hoped for.

The Daughters of Men soon becomes purely simple narrative, without the struggle, the suspense followed by momentary relief, and the doubt as to outcome, necessary for the more complex narrative of the stage and screen. The characters are always doing what they should do—to suit the convenience of an invention-stale author.

Gaston Bell is seen to advantage as Matthew Crosby, who has succeeded to the control of the corporation, and who refuses to even listen to the demands of his employees for better conditions, a consistent, if somewhat unlikely character. The men strike, and Earl Metcalfe gives a good interpretation of the role of Jem Burress, an impetuous young leader of the strikers, whom we lose all sympathy for during the course of the picture, only to be asked suddenly at the end to like him. Robert Dunbar is capable as Louis Stolbeck, a more level-headed leader of the strikers, and as his daughter Louise, Ethel Clayton is the acting hit of the picture. George Soule Spencer does the best possible with the part of John Stedman, a rich young man who takes up the fight of the strikers and becomes leader of a peaceful wing. Lillie Leslie, pretty and able player, is seen as Matthew Crosby's sister Grace, to whom Stedman loses his heart. Burress, jealous of Stedman's popularity with the men, and also with Louise Stolbeck, denounces him as a friend of the strikers, and with Louis Stolbeck heads a delegation to Stedman's house to ask for his resignation. Louise has got there ahead of them with a warning, and while she is there Grace arrives to take back a request she had made, when Stedman had proposed to her earlier in the day, that Stedman give up his striking friends.

The big situation of the play results when Burress, Stolbeck and the family of Grace arrive at Stedman's home. Grace's brother and uncle having been summoned in reply to Louise's taunts that Grace is afraid to let her folks know where she is. The situation is too clearly artificial to get over with much strength in the motion picture. Finally, Uncle Milbank, well played by W. H. Turner, resumes the control of the corporation, the strike is settled as a result of Stedman's efforts, Stedman wins Grace, and we are led to the conclusion that Louise and Jem Burress are prepared to walk along the same path.

Among the best of the scenes is showing a lake of champagne, provided for the edification of their guests by Reginald Crosby and his wife, two roles in the capable hands of Kempton Greene and Mabel Greene. A welcome bit of character work is given by Bernard Siegel, as Oscar Lockett, editor of a workman's paper. The direction is at all times capable, and the photography clear.

"BROADWAY STAR FEATURES"

Vitagraph Productions at the Vitagraph Theater: "Mr. Barnes of New York," Comedy-Drama in Six Parts; "Love, Luck, and Gasoline," Comedy in Three Parts; "The New Stenographer," One-Act Pantomime; "Beautiful California," Scenic.

"Mr. Barnes of New York"

Mr. Barnes Maurice Costello
Count Museo Danella William Humphrey
Marina Paoli Mary Charleson
Tomasso Charles Kent
Andre de Beloe S. Rankin Drew
English Principal in Duel Donald Hall
Lieutenant Gerald Anstruther Darwin Karr
Gaspard Lefebre Robert Gaillard
Eld Anstruther Naomi Childers

For the dramatic course in the new bill at the Vitagraph Theater an unusual and very finely prepared film was selected. Eugene Mullin is credited with writing the scenario, based on a play and novel by Archibald Clavering Gunter, whereas Maurice Costello and Robert Gaillard share

in the direction, as well as the playing. All three were notably successful in catching the spirit of a drama laid in Corsica, Alexandria, Paris, Monte Carlo, on railroad trains and men-of-war. The year is designated as 1882, and, without exception, the characters are dressed accordingly. That is one of the praiseworthy qualities of the production—its correctness in all details. There is not a poor setting in the picture, nor a questionable bit of photography, nor, to continue praise that is deserved, an ineffective performance. As an excellent example of photoplay workmanship, this drama merits the prominence it is receiving, for everything is extremely well done. The finished handling of the individual incidents adds greatly to the interest inherent to the story.

Cut-backs, many foregrounds, and short, vivid scenes tell the story of a Corsican maiden who swears to avenge the death of her brother killed in a duel with an English naval officer. How she falls in love with Lieutenant Anstruther, and, after their marriage, is led to believe that he is the man she has sworn to kill, makes plausible drama, capped by an extremely emotional climax. Here, as in less difficult scenes, Mary Charleson is convincing. Mr. Costello has plenty of opportunity to display his winning smile while playing the genial Mr. Barnes of New York. He is the friend of everybody; even the haughty Enid, after she gets to know him. The beginning of their acquaintance, as played by Mr. Costello and Naomi Childers, face to face in the compartment of a railroad coach, is humorous and charming. An excellent scene of an entirely different nature shows the havoc in a city under bombardment by a warship. Throughout the six reels there is plenty of variety without meaningless digressions from the story, or a departure from the atmosphere so effectively created.

"Love, Luck and Gasoline"

Miss Tomboy Lillian Walker
Her Father John Bunny
Cutey Wally Van
Van Alstyne Charles Wellesley
The Commodore A Motor Boat Enthusiast

Probably the identity of the motor-boat enthusiast named in the cast of this remarkably entertaining comedy is an open secret. He is J. Stuart Blackton, vice-president of the Vitagraph Company, commodore of the New York Yacht Club, and, we surmise, the man directly responsible for the best pictures of a yacht race ever shown on the screen. Time and again the audience seems to be within a few feet of the fleet of racing sloops bending under a stiff breeze. There has been nothing of the kind to equal it in the past; and the same holds true of the commodore's motor boat, cutting through the water like a rocket. Added to the scenic and photographic virtues of this film is a lively story, punctuated by hearty laughs. One of the best of them comes when Lillian Walker, an irrepressible Tomboy, finishes victorious in a men's swimming race, and startles her father (John Bunny) by the serviceable character of her garb. Bunny hastily wraps his coat about her and leads the way to a bathroom. Solitary confinement is the tomboy's punishment; but Cutey comes to the rescue, and off they go in a steam yacht to find a minister. Bunny and Van Alstyne, the suitor he favors, follow in another yacht; then both parties take recourse to speedier motor boats, and finally a hydroplane and a monoplane are brought into play. The final laugh—and it is a big one—greets Bunny's humiliating fall from the hydroplane into the bay. It would be difficult to find three actors better able to bring out the points of this comedy than are Mr. Bunny, Miss Walker, and Wally Van.

"The New Stenographer"

Lucille Montgomery Flora Finch
Mr. Brown Eugene Girardet
Mr. Robinson Hughey Mack
Cutey Wally Van
Lillian Lillian Walker
Lillian's Husband Albert Roccardi
An entertaining quarter of an hour is provided by this cleverly arranged pantomime showing the reception an office staff

accords an unattractive stenographer, in contrast to the greeting awaiting a pretty girl in the same position. The types are clearly and humorously drawn, the make-ups are good, particularly that of Flora Finch; and the audience has no difficulty in gathering the meaning of the gestures and changing facial expressions.

"Beautiful California"

Alligators of all ages and sizes, as found on an alligator farm in California, are the interesting subject for the first half of this reel. The latter part gives some wonderful sea scenes and sun-and-moon effects on the water. Photography and tinting are extraordinarily fine. D.

"THE DANCE OF DEATH"

Two-Part Feature Photoplay Produced by Robert G. Vignola for the Kalem Company from the Scenario by Phil Lang. For Release April 27.

Sabbi, native dancer... Mlle. Verna Merereau
Her Sister... Helen Lindroth
Richard Hartley, Idler... Tom Moore
Mabel, his sweetheart... Alice Joyce
Richard's Father... Henry Hallam
Langbaum, theatrical manager... James H. Ross

There is so much good in the best of it, and so little bad in the worst of it, that the picture stands out at once as a winner among two-reel feature releases. Look at the above cast, and can't you almost imagine what is going to happen. It is, in effect, a Madame Butterfly of the South Sea Islands, with so much and so many good features in it that we will proceed first, saving the best for the last, and say that the only possible point of criticism for the over-captious is that the preliminary, before the Idler starts for the South Sea, is a little long. After he gets there, the scenic possibilities of the Florida verdure at its prettiest, with some accurate costuming and cleverly constructed huts, are used to give a sufficient atmosphere of the islands under the Southern cross. There are innumerable sets of selective beauty, one a scene in the Pacific village that is a very apt illustration. Another scene of unusual worth is that in the theater.

Mlle. Merereau has been especially engaged to take the part of the dancer, and incidentally the lover, as the South Sea beauty. She throws herself into the part of the dancer, and later into the part of the lover, with a passionate and warm-blooded manner that is a direct contrast to the distant way in which Alice Joyce plays the part of the Anglo-Saxon girl. All the others do well in proportion to their parts, but the two women pre-empt most of the action.

In his handling of the scenes, in the introduction of little details that lend heavily to the reality of the offering, and in a hundred-and-one little ways that the director can influence the picture for the good, Robert Vignola has presented a picture that should hold the admiring attention of its audiences. It brims, as the story from Mr. Lang's pen, with action, variety of settings and change in the nature of feelings aroused.

The Idler is told by the girl that he must prove his place in the worth-while world before she might say yes. So he accepts the next opportunity to go as secretary to the new consul to the South Sea Island post. There he falls in love with a wonderful native dancer, and captivated, he marries her according to the native custom heedless of the responsibility he is assuming. Then, a while later, a telegram arrives of the sudden death of his father. He decides to leave at once, and takes a cruel farewell from his wife. At home again, he forgets all about the native girl, and becomes engaged to the girl who promised to wait for him. Then a theatrical manager, on recreation bound in a cruise in the South Sea, happens on the dancer, and brings her back to the States to feature her in the dance of death. At the first performance, it happens that her husband and the other girl are sitting in one of the boxes. When she sees him she stabs herself to death, a real dance of death. The husband repents bitterly over the dying body of his wife with their little child in his arms. F.

"FREDERICK THE GREAT"

Two-Reel Feature Photoplay Produced by the Edison Company Under the Direction of Walter Edwin. For Release May 2.

Frederick, Crown Prince... Barry O'Moore
Princess Amelia, his sister... Mary Fuller
Prince Kute... Richard Neill
Prince Katto... Charles Ozle
The Queen Mother... Mrs. William Bechtel
Baron Von Treck... Benjamin Wilson

At last the life of Frederick the Great has been screened by a company noted for its good productions. It is with this feeling of joyful anticipation that the title of the picture is flashed upon the screen. To any one acquainted with the events in the life of Frederick the Great and the events of history that preceded it and followed; to any one who has enjoyed Carlyle's magnificent study of the man and the period around him; to any student of history, in which the name stands out like a pyramid, the sight of the name upon the title end of the film must, we think, appeal with a kindred feeling, that there is a subject with great possibilities that has long lain unused.

Frederick the Great was the son of King Frederick I.; and in our knowledge of history there are few characters who led a more active life, whose career saw more changes in character, giving a fine chance for the actor, or whose existence was filled with more dramatic events. No matter at which period of his life one starts, there is a wealth of material that will appeal to

the dramatist. It is in this matter of wealth of material that this two-reel offering is incomplete. In two thousand feet no producers could more than start to reproduce the events of his life. So with this offering. What there is is rather well done; but the subject leaves us, after the last reel, like the man who has finished his piece of cake and stands gazing hungrily through the window of the bakery. What is shown is well shown, although we think that the "army" was woefully weak for such a big subject; and that the inability to find the proper exteriors in America has led the producers to use overmuch of interiors and some exteriors that were hardly suitable. Above all things, this is a big production, and should be done in a big way. But, whatever else may be said about it, the piece holds the rapt attention from start to finish. For all things appertaining to the way the film has been set, with the two exceptions previously noted, there is nothing but praise. Walter Edwin has done well to get as much of the story as he has in the space allotted to him.

Barry O'Moore takes the part of Frederick, first as the crown prince at the age of about twenty-two; later as the king in the full swing of his might and success, and lastly as the aged monarch, distrustful of all, especially women, and whose only companion is his dog. With the impatience and exuberance of youth, the martial self-assertion of the king and the infirm distrustfulness of the aged monarch Mr. O'Moore is equally at ease. It is rare that one has the opportunity of witnessing at one time the versatility that appears in the delineation of this one character. Added to which is the regal atmosphere that the king seems to impart; and there is presented to view as capable a piece of acting as it is the good fortune to witness in many a day. An able lieutenant to the king is William Bechtel, who makes the haughtiness of the nobility of those times register upon the screen with true emphasis.

The crown prince is first shown under the iron will of his father, with his inclination for music and literature, and his "unmanly" tastes. Also his attempting to escape the tyranny of his father, and his subsequent imprisonment, with the execution of his friend, Prince Katto, before his eyes. Then, later, came the death of the king and the instant change in his character with his assumption of the crown. Selected scenes from the different wars with Silesia and Austria are shown, and some of his half-brothers escapes. One of his battles is attempted; but this had better have been omitted. Then the picture changes to where he is an old man, betrayed by his brother-in-law, Baron Treck; hated by his sister for imprisoning him, and distrusting all men. The great Dane, his dog, is the only companion of the lonesome monarch in his old age. F.

"THE STOLEN REMBRANDT"

Two-Part Release by the Kalem Company Featuring Helen Holmes. Released April 20.

Donal McKay... George Williams
His Wife... Jane Wolfe
Their Daughter... Helen Holmes
Sherwood, fortune hunter... D. Maloney
Wierling, artist... William Hynton
St. Claire, art second... Charles Wells

It does one good to see, as in this offering, that a company has had "newspaper cuts" made that are newspaper cuts. In this present instance the company has gone to the trouble of having a part of a page especially set up and printed in imitation of the real newspaper, and the result is decidedly worth the extra expense. Besides this there is one set that stands out among the average set as the clipping above superceded others of its kind. This was the museum of an art collector's home, which included a spraying fountain, numerous statues and paintings, which on the film looked to be more than average paintings, and electroliters, a general rich effect of scenic setting that adds distinction to all the rest of the film. The painting that was stolen was, as the title suggests, a Rembrandt; but was never the kind that Rembrandt painted, not by a good deal; and this, to those acquainted at all with art, will bring a smile at the presumption of the director. Except for that we have nothing but praise for the picture, which is slightly above the average feature release, possessing the necessary amount of interest until the end, which takes place in a police court, as all such films should. The acting of the above cast was not especially distinguished.

Sterling, an artist, receives an order to duplicate a Rembrandt painting hanging in the collection of the millionaire McKay. In the process of the duplication he falls in love with the daughter of the house, who then breaks her engagement with the fortune hunter. The latter, of socially elite connections, determines to avenge himself on the artist, who is not preferred by the girl's parents, and, when the picture has been copied, substitutes the original for the copy, so that the artist walks away with the original, and then the fortune hunter puts the detectives on his track, and the picture, being found in the studio of the poor young man, he is arrested and sent to prison. Later, the fortune hunter, harassed by creditors, arranges with an art dealer of unscrupulous methods to enter the museum of the millionaire and steal some of the paintings. Unfortunately for him, he is overheard by the daughter, who waits for him, pistol in hand, that night. When he has ready and secured some of the paintings entered for taking them away, the girl enters and gives the alarm. The fortune hunter is seized, thrown into prison, and the artist, released, is granted consent to marry the daughter. F.

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REVIEWS OF FEATURE FILMS

"LORD ALGY"

Two-Part Feature Photoplay Produced for the Lubin Manufacturing Company by Arthur Johnson from the Scenario by L. McCloskey. Released April 8.

Lord Algy Arthur V. Johnson
Pat, his valet Howard M. Mitchell
Lottie's Father Lottie Briscoe
Mrs. Climer Charles Brandt
Miss Climer Clara Lambert
Miss Climer Jennette Hackett

Any film that treats a sport in a serious fashion, as this two-reel feature does, is to be highly recommended. Most of our "sport" films are built around comedies, and therefore tend to ridicule the pastime. This play takes the sport of golf, and by treating it in a dignified and sympathetic manner will do much to enhance the popularity of that sport among the public.

The present film is a comedy-drama, and has, besides a careful casting, the advantage of a fairly good scenario. Of course, there is not much action in it; but the English type is established and explored from inside to out. The poor Englishman is once more brought forward into public ridicule—he is the silly son of the nobility—and he is "spoofed" on the screen from the entire length of the offering. There is a constant undercurrent of mirth, and some of his mannerisms do bring out a hearty laugh, for which the play was intended. The shortcomings of the Englishman are the constant butt of ridicule, and some of the expedients used, as said above, are exceptionally clever, and cause shrieks of laughter. But on the whole, the subject has been so often attempted in the shorter releases that this longer and earnest attempt to picture the subject once more, without any great variations, suffers by comparison, or, rather, by the precedence of its predecessors. There is a real, unexpected climax, though, so that the play, while dragging at times, closes with an enjoyable feeling.

Arthur Johnson has directed the play, and then wonderfully enough, acted the part of the lead. Wonderfully, because it was truly a fine presentation, in which neither the lead nor the direction suffered as it sometimes does when one man at-

tempts both tasks. The direction was good; the acting was superb. Behind a personality that at all times concealed his real self, Mr. Johnson has given life to the character of the silly, almost half-witted, man he portrays. Howard Mitchell gave a faithful, if not a lengthy, portrayal of the man servant; and Lottie Briscoe, as the American girl, is all that can be asked.

Lord Algy is defeated by an American golfer, and immediately determines to go to America and learn American golfing methods. His uncle, the money man, sends him cheerfully away, and the Niblick Club give him a rousing good send-off. In America, a Mrs. Climer tries to monopolize his company, but he meets a certain American miss, who is also an enthusiast on the subject of golf. Then the blow falls when he receives a cablegram that his uncle is dead and that all the money he owned has been lost. He seeks a humble job, and loses the first job but not his sense of dignity. For a second job he secures work on a number of buildings that are being erected, and saves them from a union outrage in the shape of a bomb. His employer calls, and he discovers him to be the father of the golfing miss. About then a cablegram comes saying that the Niblick Club sent the first message to "spook" him, so that the way is cleared for him to marry the girl.

F.

"THE STRENGTH OF FAMILY TIES"

Two-Part Feature Photoplay Produced by the Lubin Company under the Direction of Lloyd B. Carleton from the Script by Shannon Fife. Released April 16.

John Brant Richard Morris
His Wife Mary Cecil
Naira, his daughter Ormi Hawley
Mrs. Ford Eleanor Barry
William Ford Edward J. Piel
Chris Arthur Matthews
Marjorie Rand Ruth Bryant
Griggs Rand James J. Humphrey

The very fact that the cast was as large as the above names indicate should be an earnest to the producer to introduce his characters clearly. The fact that a plot is

complicated should also add another reason why all the motives concerned should be intelligently explained. One of the principal and most elementary things is that in pictures both the characters and the plot should be most lucidly explained. Without either of these the subsequent play of events is incomprehensible. Likewise it is sure to lose interest. In the present offering both are present: big cast and complicated plot. The explanation of the plot by rather lengthy sub-titles is clearly and unmistakably done. The introduction of the characters, but more especially their relation to one another, is not clearly shown. For this reason the play, except to those willing to hazard a slight guess in several instances, will prove unintelligible. There are a number of strong scenes after it has been fairly started, due to the relationship of the characters. But the detail scenes are missing, and a great deal of action is often presupposed in the wording of one sub-title. What we have seen are a series of highly interesting pictures rather than a consecutive and cumulative play. So here, with a superabundance of material, there are a number of finely pictured scenes, but not the necessary dramatic whole. The story is well presented, especially as to sufficient sets, clear photography and capable acting. Ormi Hawley, Richard Morris, and Edward J. Piel contribute some fine work that helps to raise the play above the average in that respect.

The husband, Brent, comes home drunk repeatedly, and at last his wife leaves him, with her baby girl, and soon after she is seen in a hospital, dying, and signing a letter which she wishes forwarded to her husband. The letter is interrupted by death, and a visitor, interpreting what is written to mean that the husband was never really married to the dead woman, takes the baby home and brings it up as a foster-child. Then twenty years elapse, and the girl, now grown up, is loved by the son of her foster-mother. With the revelation of the love, the mother tells the girl what she thinks to be the truth. The girl leaves the house, her gentle nature seared with the brand of revenge. She takes up dancing, and is seen a little later as a cabaret attraction. Now, after the desertion by his wife the husband reformed and adopted a boy who has grown into a dissipated and wayward young man. The latter happens into the cabaret, and the girl, finding out who he is, lures him on. The father begs her to leave him alone. Then the boy gives a party in her honor at his own house, and in the midst of the revelry the father enters. Again he begs the girl to stop. Then she reveals her secret, and accuses the man of the crime. In an-

swer he shows her the marriage certificate, which proves that he is her legal father. She faints, but when recovered she goes back to the young man whom she loves, the son of her foster-mother. The wayward adopted son also reforms and marries the girl his father has selected for him. There is the motive of the son robbing the safe in the office, but this is not vital to the plot. The father is overjoyed at having back the daughter for whom he has been longing.

F.

"THE VANITY CASE"

Two-Reel Vitaphone Drama, Directed by Theodore Marston. Released April 18.

Jack Upton James Morrison
Fred Wright Gladten James
Grace Norris Dorothy Kelly
Molly Upton Marie Wierman
Mrs. Holmes Julia Swayne Gordon

A wealthy girl, Grace Norris, absently-mindedly takes a vanity case from a jeweler's store and in so doing is watched by Fred Wright, a society man. When Grace finds that she has appropriated the case, she decides to send the purchase price to the jeweler, but apparently the matter slips her mind, for she goes to a house party in the country, still possessing the unpaid for trinket. Wright is at the same party. All this might readily happen, but subsequent proceedings are a bit astonishing.

Wright accuses the girl of being a shop-lifter and threatens to expose the incident of the vanity case unless she does his bidding. Grace is thoroughly frightened and believes her reputation to be at stake. But why, when the truth of the matter might so easily be explained? Granting that the girl is in danger of being taken for a thief, which is not very likely the remainder of the story is reasonable enough. Hard pressed for money, Wright offers Grace her choice between exposure and stealing for him a valuable brooch belonging to another member of the house party. Much against her will, she takes the brooch and lives in misery until her sweetheart, Jack, discovers the truth about the missing jewels and replaces them. The whole affair is passed off as a mistake, and Wright, his debts being paid by an uncle, leaves for the West, like most young men with a past.

Practically all of the settings are interiors, tastefully arranged and clearly photographed. There are a number of interesting situations, and the acting is excellent throughout. Dorothy Kelly wins sympathy for the young woman who stumbles into such an embarrassing predicament; James Morrison makes a manly lover, and the part of Wright is satisfactorily played by Gladten James.

D.

MAUDE FEALY

THANHOUSER FEATURE STAR

TWO, THREE AND FOUR REEL PHOTO-PLAYS

New Rochelle, N. Y.

HONOR NICHOLAS POWER

Staff and Friends at Banquet to Welcome Inventor Back Home

Never was the marvelous *esprit de corps* of the Nicholas Power organization better shown than at the surprise dinner tendered to the founder of the company, Nicholas Power, at Mouquin's last Saturday night, when department heads, personal friends, and newspaper men assembled to welcome him home from Europe, where he had taken his first vacation in fifteen years. It was a banquet to Nicholas Power and to him alone, and the secret of the success of the organization was shown in the general attitude of affection for him among those of his staff.

Covers were laid for one hundred in the



NICHOLAS POWER.

banquet room. The guests were all assembled, and when a lookout announced the arrival of the guest of honor, the lights were turned out and Mr. Power, who had been brought by strategy by Edward Earl, who disclaims any mendacity however, was ushered into the dark room. The lights were suddenly thrown on and Mr. Power received the surprise of his life, a greeting which few men ever have received, and one of which any man would be proud. The guests arose to their feet as one man and united a roar of welcome that could be heard on the street.

Comment upon the dinner itself is unnecessary, suffice it to say, that it was given by Louis Mouquin, and from cocktails to liqueurs showed the handwork of a *cordon bleu*. The wines were excellent and there was more than enough, even for the trade paper men. After the collation a vaudeville entertainment, furnished by the White Hats, motion pictures, and speeches, furnished amusement. Pictures of Mr. Power landing were shown; one of them, "Lovers at Sea," showing Mr. and Mrs. Power holding hands on shipboard, brought down the house. Templer Saxe gave one of his inimitable musical recitations, the Saullo Brothers rendered the Cameragraph rag, and the Asthma Quartette executed (everybody was in favor of the execution) several numbers. Wild Animals at Large, furnished by the Vitagraph Company, one of "Bill" Steiner's comedies, and a picture furnished by the Mutual Film Corporation, were shown, and the "Shrinking Violet" took the opportunity to mix business with pleasure by distributing his one sheet. This, with a few short speeches, made a very pleasant evening's entertainment.

There were too many present to enumerate them all, but a glance about the room showed Edward Earl, General Manager Skerrett, and Messrs. Smith, Atwater, Barry, Lang, and Cassard, of the Nicholas Power staff; Louis Mouquin, William Rock, Joe Farnham, George Blaisdell, Tracy Lewis, Elmer McGovern, the Ennis Brothers, Sam Spedon, William Steiner, William Johnston, Doctor Jones, Fred Beecroft, George Proctor, Philip Mindil, S. J. D. Coesack, F. Lowenstein, K. A. Earl, F. I. Thompson, S. B. Emmert, Charles Bobst,

LLOYD B. CARLETON COMPANY

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ELEANOR BARRY
CHARACTER LEADS

RICHARD MORRIS
HEAVIES

ARTHUR S. CLIFTON
ASSISTANT DIRECTOR

JAMES J. HUMPHREY
CHARACTERS

COMING RELEASES:

A LEAF FROM THE PAST—Two Parts
STRENGTH OF FAMILY TIES—Two Parts
THE KLONDIKE BUBBLE—Two Parts

J. H. O'Neill, W. D. Alling, S. H. Hendricks, George Goodrich, A. D. Bell, Charles H. Luskcomb, W. B. Morton, H. B. Gregory, Philip Braender, H. B. Willis, C. G. Bourne, E. M. Bain, A. W. Gilbert, G. L. Thomas, Franklin Coe, E. C. Johnston, Joseph Honey, J. Stiefel, F. Skerrett, J. A. Morrison, William Rock, E. B. Dunn, James McKernan, W. P. Milligan, Arthur Leslie, T. Saxe, A. C. Caruthers, Waldemar Kaempfert, Franklin Johnston, H. B. Hazard, W. H. Peckham, Bert Adler, E. Kohn, Theodore Uhlemann, H. T. Edwards, G. V. Tucker, J. J. Dalton, Sr., H. McKinnon, F. Bird, J. Ornstein, H. G. Wrede, J. Abrams, J. Saullo, H. B. Northrup, A. Loope, L. Tasker, F. W. Swett, J. Landrock, A. L. Raven, E. E. de Hart, J. Dalton, Jr., E. T. Landon, F. Saullo.

A number of telegrams of regret were read, among them one from Mabel Condon, wishing she were a boy for the evening. All told it was a gala evening and one to be long remembered. Captain Lang, who planned the dinner, deserves the thanks of the participants, and should have the title of General, at least, for to him belongs the credit for the success of the occasion.

MARIE DRESSLER ON SCREEN

Marie Dressler, the prominent stage comedienne, is to be seen in a series of Keystone comedies, three and four reels in length, to be released on the Mutual programme. Work of production on the comedies in which the star is to appear has been going on for some time under the direction of Mack Sennett, and the first of the films will be released in July.

The New York Motion Picture Company is at present producing also a series of four, five, and six reel features. These will be released through the Continental Feature Film Corporation, which handles the special features produced by the Mutual Arms. Among these is a picture presentation of "The Typhoon," in which Walker Whiteside starred on the speaking drama.

STUDIO CARTOONIST'S INSPIRATION

Foraythe, of the New York Evening World, whose Axel series of comic cartoons have been running in that newspaper for many years, is said to use the Thanhouser studio, New Rochelle, for "atmosphere." At any rate, newspaper readers have found in the Axel pictures mention of Peggy Snow (the studio name for Miss Marguerite Snow), Jim Cruise, Muriel (Miss Ostriche), Bert's racing car (Bert Adler's), and Fan Bourke (the Thanhouser comedienne), while a moving picture cameraman who has all sorts of fights with Axel is labeled George, after George Weber, a Thanhouser photographer, it is claimed.

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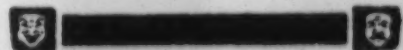
Jim Burton in Chas. Klein's "The Daughters of Men"—3 Parts
James Darnley in Chas. Klein's "The Gambler"—3 Parts
When Commerce Calls—3 Parts

EARL METCALFE
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DIRECTION OF GEO. W. TERRELL

Southern Studio—St. Augustine, Fla.

MUTUAL FILMS



David Gray's Estate (American, April 22).—With a typical American company cast, this one-reel drama of a number of years ago in time, proceeds to tell its story by means of verse illustrated. It is brightly presented upon the screen, and is somewhat unusual because of the brand of verse which will probably be understandable to the most illiterate, so plain is its English. The blacksmith's helper exclaims to his boss: "Could I t have your wife for mate, I'd sell my soul for Gray's estate." Gray is an old miser, who is shown in short glimpses as an unsatisfactory person to imitate in that he has money but no man's love. Then later, "Gray lives on the fruit of the soil while I eke out with sweat and toil." Then later, "Schoolhouse adre—men's hearts stood still, while women prayed as women will." The blacksmith is one of those who rush to the aid of the little children that are imprisoned in the burning schoolhouse, not quite realistic. The change from verse to plain English is hardly advisable.

The Infant Heart Snatcher (Thanhouser, April 19).—A simple tale based on the unconscious attraction of a pretty child—the Thanhouser Kidlet in this instance. She is the pet of the boarding house, and when her moth-

er, an actress, goes on the road, there old man strive to outdo each other in showering attentions on the youngster. In time, the coming returns, and takes the child away from the boarding house, whereupon the housewife and her turn kidnappers and are dragged to court. A compromise is effected, by which the actress opens a boarding house that the little girl and her aged admirers may be together. Age to child story, well staged and acted, this answers the purpose. Photography is clear.

The Independence of Susan (American, April 15).—The young woman in this film sets an example of independence that should delight the most advanced feminist. Having staked out a homesteader's claim, it was necessary that Susan have fifty acres secured by a certain date, in order to fulfill government requirements. When her overbearing, old father tried to help her, she declines with thanks, and comes pretty close to being swindled out of the property by a couple of "land grabbers." She, however, spends long nights plowing Susan's claim, and, owing to his efforts, the girl is able to keep her claim. The plot is frank, it is not very impressive; settings and photography are good and the characters are well presented.

Our Mutual Girl, No. 13 (April 16).—One of the principal things Margaret (Lillian Phillips) sees in this one-reel film is a company with her aunt (Mayme Kelso) in the Patrick's parade. A fashionable lady's car picks some of her since, and other scenes and sights local to New York city all the number of feet.

FOR PHOToplay AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

"Perseverance produces such effects that men have almost agreed that even genius is only the faculty of taking infinite pains. The man or woman who decides to be a determined, hard, constant worker, and holds to that decision, will in the end break through every hindrance."

Are you a shirker? If so, you will never succeed in literary work—or in any other occupation, for that matter. To succeed as a photoplay author, you must keep everlastingly at it, and never shirk the allotted task. It is less difficult to round off and polish a manuscript than it is to make the first rough draft. We all shrink from the initiative; from starting out on a new line of thought. It is this that makes the difference between the successes and the failures of the world. For the few who have the courage to conceive and to carry out ideas, there are the thousands who follow along in the easier routine.

A very successful photoplay author writes as follows: "The days I have to plan out a new story are the hardest days. Even if I know what I am going to write about, even if I have my plot well in hand, still the effort of whipping the material into shape is unspeakably hard. And the longer I avoid the task the harder it becomes. Sometimes, in spite of all my resolutions, I am weak enough to procrastinate, to say that I cannot begin to-day, but I shall feel more in the mood for it to-morrow. Invariably I am full of regret, and I wish I could live the day over that I might have the satisfaction of my work well done. The next morning I am in no better mood for work than I was the day before. I approach it with even more dread for the memory of a wasted day is with me. And the work seems harder for having been delayed. Yet, I have come to believe that the satisfaction after the day's work is in proportion to the effort and the struggle to overcome difficulties that have been put into it. Work easily accomplished cannot afterward give as much real pleasure as work that has caused real toil in the doing. Nothing comes easy that is worth while." And the lesson is to stand not upon the order of your doing, but do at once. It is the anticipation of the work to come that frequently makes it seem difficult, not the real work. Two out of three authors approach the typewriter with dread; but with the habit of steady work this feeling is soon overcome in the flush of literary creation. You cannot afford to be a shirker.

"A paragon by any other name would smell as sweet, but this cannot be said of a photoplay."

Question: What's in a name? Answer: Everything. Certain film producers appear to believe that the name of the playlet is of the least consequence; but we arise and in clarion tones declare that these producers are sadly mistaken. The name of a photoplay should be short, comprehensive and original, if you please. The name of the play, as lettered on the poster, should not only appeal to the public, but it should arouse thought and a desire to become better acquainted. Mr. E. V. Brewster says: "There is a difference between the classics of literature and modern plays; and this point cannot be better illustrated than by giving the titles of some of each. In recalling some of the classics, the following titles would probably be foremost in the average memory: 'Les Misérables,' 'Lorna Doone,' 'Vicar of Wakefield,' 'She Stoops to Conquer,' 'The Rivals,' 'Macbeth,' 'David Copperfield,' 'Don Quixote,' 'Vanity Fair,' and so on. Now let us take a few titles of modern photoplays: 'The Silent Death,' 'Pickles,' 'Art and Sauerkraut,' 'Babel's Bare Escape,' 'In the Python's Den,' 'Gee, It's Great To Be Stung! The False Bride,' 'Wrecked in Mid-air,' etc. It must be conceded that these are fair samples of the titles of plays now being produced. Not that they offend decency; not that they are immoral; not that they are melodramatic—we must have melodrama and comedy as well as high-class drama—but that there are too few tasteful titles and too many sensational ones. Many titles are entirely too undignified, inelegant, and unrefined remnants of the old days of the showman's business. The quality of the plays is steadily improving, and the standard is being raised higher and higher; but we still have this mania for unrefined sensationalism."

There is truth in Mr. Brewster's editorial, and we have reprinted a part of it here for the benefit of those authors who obtain their ideas for play titles from the ordinary poster. An appealing and dignified title is not an easy thing to write. It takes thought. If the producer, with a mistaken idea that your caption lacks "punch" and "bit-'em-between-the-eyes-quality," changes a dignified name for something else, you will at least have the satisfaction of knowing that your work was well done, and that much is to be said on this question.

The fat man who nudges you with his elbow when John Bunny appears on the screen belongs in the cast of characters.

Many of the manufacturers are introducing the cast of characters on the screen following the photoplay title. The custom will be universally adopted sooner or later; and the time may come when the motion-picture theater will have programmes for the photoplay; and these will also bear the cast of characters to be shown in the evening's photoplay programme. Photoplay patrons are vitally interested in author and actors; and, of course, in the characters these actors assume. One reason claimed why authors, producers, and actors are not always given full credit on the screen is that the space is limited. The average photoplay release is of one thousand feet, and the director is frequently puzzled how to get all necessary action and title in this length. However, Edison, Vitagraph, and some other manufacturers seem to accomplish it. The logical method to correct the limited-space argument is to permit the photoplay to run its logical length. If a plot can be more excellently developed in fourteen hundred feet than in the essential one thousand feet, the film should be permitted to run the required length. True art will never submit to the chalk-line and spirit-level system. We think that the arbitrary footage for photoplays will become a thing of the past.

The photoplay author should use as small a cast of characters as possible. Not only is a small cast economical from the producers' standpoint; but, in the limited time permitted to show the play, the fewer the principals the clearer the action. Remember, that massive productions like Quo Vadis? etc., with their extended casts, are in another field altogether. You may never have occasion to write or adapt such plays; and the average release of one or two reels should be prepared with a small cast. It is also wise to cut the list of minor characters or supernumeraries as much as possible. However, extras are easily obtainable, and are employed at the discretion of the producer. Comedy very often requires a larger cast of characters; but the same rule—as few principals as possible—should be observed. However, if you should ever receive an order for a photoplay which requires a large cast of minor characters, a good method is to number the scenes in which they appear, because the director may desire to have one actor or actress "double in character." Such a cast might be written like this:

Frank Jones, the sheriff.
Mary, his wife.
Jane, their daughter.
Bill Johnston, the rancher.
Chinaman in 6-8-3.
Tramp in 9-10-7.
Schoolteacher in 12.

A great many photoplays are written with the simplest kind of casts—merely the names to identify the players. James Dayton wrote a photoplay of fifty-six scenes, and the cast was as follows:

Billy.
His grandfather.
His mother.
His father.

However, if the photoplay is to be produced by a concern which uses the cast of characters on the screen, and particularly if the play is to be advertised extensively or serialised, it is better to name the characters, for it tends to give atmosphere to the story.

Write your script before completing your cast of characters. Get a sheet of paper and keep a careful list of your characters as they are introduced in your action. Have your principals appear early, and then have them on your side-list, so as to

retain them easily in your mind. As you work out your action, scene by scene, set down every character introduced. Decide what you will call your characters, and do not deviate. Remember, there is everything in a name. Try and designate the importance of your character by his or her name. When presenting your cast give the "leads" or more important characters first. Write the cast under the title where it belongs and where it may be flashed on the screen. Try and arrange your cast of characters, and the action in which they are introduced, so that the story will be acceptable to any one of a half-dozen companies.

"The egg-plant can be classified as a thing of poor taste."

An exhibitor of motion pictures sends us a communication that will be of interest to photoplay authors: "A woman leaving my theater the other afternoon was overheard to remark to her companion, 'That play leaves a good taste in a person's mouth;' and we thought why could it not be so ordered that all plays would do that? And yet some photoplays are distasteful; in fact, far too many of them are so. I was much interested in your recent observations on the subject of exhibitors writing picture plays. I have written several that have been produced, and I know of other exhibitors who write them. Strange to relate, many exhibitors who write plays that sell, do not write them as exhibitors. They keep the fact that they are exhibitors a secret. I have discovered that some editors seem to think that the exhibitor's ideas are not worth much, and that the man around the corner, who comes to my theater to study the screen, knows much more about the authorship end than does the owner of the theater, who has studied the screen every day for many years. The editor says he needs new ideas. Yet, when the exhibitor sends him an idea, it is frequently turned down, whether good or bad. But give this same unusual idea to another and it is often purchased. All this is going to be changed. Some of the manufacturers contend that they are giving the people what they want. But are they? Some productions are suffering because the public has taken offense at dramas and comedies that are neither art nor decency. It is the mothers who finally decide the kind of plays we exhibitors in the family theaters shall put on. We want the plays of good taste. Plays based on vice, plays whose materialism is tainted through and through; these plays are not for women and children. We need good one-reel dramas and comedies, clean and true to life. We exhibitors in the smaller cities and towns of America make up the majority in the sum total. We do not seem to be consulted. My audiences grow restless with the numerous two, three and four reel 'features,' frequently padded and difficult to understand. Mother will not bring the children to my theater to view 'white slave' plots. Mine is a family theater, as are all others in the smaller communities. I have my own ideas as to plots and stories, ideas gained by consulting my audiences, and ideas gained by years of study of the pictures of every manufacture and service. Yet I must write my ideas under an assumed name or hand them to another in order to bring them consideration."

After all is said and done, it is the exhibitor and his patrons who should be pleased, not the vanity of some director or staff writer. To those exhibitors who believe they have novel ideas and plots for motion picture plays, we advise as attractive a preparation as possible and the submission to any responsible editor. If the idea is good and the editor is worthy of his title, the exhibitor's ideas will be given very careful consideration. And the moral to the photoplay author of this exhibitor's plaint is this: Write the plays of good taste; be clean!

"O that mine enemy would write a book—or a pamphlet!"

"Expert criticism" and book swindles are lampooned by Mr. Howard T. Dimick, a successful photoplay author, who gives his views in the following letter:

"I want to say a word in regard to photoplay criticism that may be rather pertinent as far as the budding photoplay-

wright is concerned. One of the first things the budding dramatist for the screen is wont to do is to send off his mind-wanderings for 'expert' criticism. Often he gets badly swindled in the deal. Not to speak of those men who run criticism bureaus for the purpose of collecting the ideas of ignorant would-be writers, with a view towards using them later in somewhat altered and bolstered up form, I wish to speak very specifically of the men who operate 'brokerages' or 'bureaus' of criticism. These men, as a rule, know nothing about the technicalities of dramatic construction, being unable to tell a dramatic play idea when they meet it face to face. But they have a little working knowledge of photoplay technique—which is of little importance in the long run—and armed with this, they criticise the scripts of the beginner, claiming to give him expert service. Now, as a matter of fact, and I know, for I have come in contact with numerous MSS, the average photoplay script is not only bad from a point of view of screen technique, but even worse from a point of view of dramatic structure. A photoplay requires dramatic structure in parts which are to be dramatically effective. Let me ask a question: How can a critic (?) who is ignorant of the dramatic give any man a worth-while criticism of his photoplay, if that photoplay is dramatically faulty? Some photoplay MSS are correct as far as screen technique goes, but are abominably weak from a dramatic standpoint. Men who sell a text-book on the photoplay for sums that range from a dime—10 cents—to 25 cents—a quarter dollar—are the men who usually undertake to give expert criticism—for \$2—of any photoplay. The dear gullible public will soon come to see that one cannot get any information of an authoritative nature for a dime—10 cents—nor can one hope to get an expert criticism for a small sum or for any sum from these fellows who run the 'brokerage.' The writer will 'fall' for these men in spite of anything I might say, but it seems strange that with all the publications now issued, that claim to be working in behalf of the tyro, that none of them have landed on the 'neck' of a few pernicious men as above mentioned. Every day, nearly, some man writes a book on the photo-drama, that may take up twenty-five pages, bound in paper covers, with lots of good red ink on them—and advertises the treatise for a dollar or more. Here is another swindler, for a book to be worth \$1 ought to be durably bound and be composed of at least one hundred pages. It requires at least one hundred pages to cover the subject. But the patent medicine style of text-book still sells for a dime—10 cents—and it seems to me that it is up to the trade publications to get on the backs of some of these gentle swindlers. Most of these books are overpriced and inadequate, not excepting those of some of the so-called authorities on the motion picture. Mere connection with a picture company does not make an authority any more than connection with a plumbing shop makes every totter of a monkey-wrench an authority on how to make a leaking pipe cost the owner a pretty penny. My point in that mere connection with an establishment gives no man superior claims, even if some of them do set up to be criterions."

Few photoplay scripts are correct as far as screen technique goes. Mr. Blackton, of the Vitagraph, says that 999 out of 1,000 are imperfect. There is not a successful photoplay author in the business to-day that does not have his "working script" changed in production. It is the dramatic effectiveness that sells many a photoplay that otherwise is impossible in the form submitted. For years we have been fighting fake "professors" and have aided in putting eight of them out of business. We agree with Mr. Dimick that the time has passed when writers can gain any benefit from the study of the photoplay pamphlet, but there are several standard works on photoplay writing that are excellent in every way and embrace several hundred pages. The field cannot be covered in one hundred pages any more than it can in twenty-five pages. Eisenstein and Leeds's "Writing the Photoplay," Sargent's "Technique of the Photoplay," Phillips's "Plot of the Short Story," and several other volumes will be found in many editorial offices and on the desks of the successful photoplay authors.

REVIEWS OF FEATURE FILMS

"THE FLOOR ABOVE"

Four-Reel Romance and Majestic Drama.
Based on a Novel by M. Phillips Oppenheim.
Directed by James Kirkwood.
Released as a Special Feature.

Grace Burton Estelle Coma
Stephen Pryde Henry Walthall
Stella Dorothy Gish
Bartlett Marie Foxe
Jerome Ralph Lewis

Two rapid chorus girls, addicted to wine suppers and late breakfasts in bed, are the pretty mischief makers in Mr. Oppenheim's apartment house drama. They would have been dangerous enough singly, but living under the same roof, with only a floor separating their respective apartments, the situation became doubly hazardous. Admirers, too excited to count the number of flights they had ascended, were forever breaking into the wrong apartment. It was embarrassing, even compromising to impeccable innocence, at times, but had it not been for "the floor above" Stella might never have appreciated the folly of her extravagant ways. Mr. Oppenheim was more concerned about telling an interesting story than pointing a moral, nevertheless the moral is there.

The plot inherits much of the ingenuity associated with the author's novels. It has the rare quality of keeping the spectator in ignorance of what is coming; yet when something important happens it seems quite reasonable in the light of preceding events. A few characters are kept in practically the same locations throughout the four reels, and without long lapses of time he conducts their everyday lives in a fashion that produces natural drama.

By way of sharp character contrast in one family we are shown two sisters, Grace Burton, a serious, level-headed woman, and Stella, an irresponsible chorus girl, married to a man whose family refuse to recognize her. Grace is so burdened by her spendthrift sister, who is forever borrowing, that she thinks it best not to marry her suitor, Stephen Pryde, although she loves him. Living on the floor above Stella is Nettie, her chorus girl chum, and to complete the essential figures in the drama, we have Nettie's most ardent admirer, Bartlett and Jerome, of whom he is extremely jealous.

After numerous scenes in the theater, midnight suppers and the like, and a constant confusion between the apartments of Stella and Nettie, the climax is reached in the killing of Jerome by Bartlett. The tragedy takes place in Stella's room, instead of on the floor above, where it properly belonged. The body is moved to the other apartment in time to keep Stella's name free from scandal. Her husband, who has been away on a business trip, returns, and the long-suffering Grace has the satisfaction of hearing her foolish sister promise to lead a more sensible life. She has been scared into her senses, rather than out of them.

The production is acted almost entirely in studio sets, that answer the purpose without being at all pretentious. Of an efficient cast, Dorothy Gish is marked by her skilful suggestion of a brainless, shallow chorus girl. It is a capital piece of acting. Photography is clear. D.

"THE HUNCHBACK"

Western Drama. Produced by the Majestic Company in Two Reels. Released April 12.

The Hunchback Frank Turner
The Girl Lillian Gish

In point of acting, story and the physical elements of the production, this film is exceptionally satisfying. It has an extraordinary amount of heart interest, largely due to the very sympathetic playing of Frank Turner, and there is consistent character drawing—a quality rare enough in photoplays to give a film distinction when found. The plot is direct and simple, yet adroit handling has made it suffice for a two-reel drama containing suspense, legitimate thrills and, best of all, the illusion of reality.

The opening scenes serve to excite sympathy for the hunchback, who is shown to have a beautifully kind nature, despite his deformity and the inconsiderate treatment of those around him. He wanders far out into the country and is befriended by a miner, who soon is killed by an explosion. The hunchback becomes the natural protector of the miner's little daughter, and until the child grows to be a beautiful young woman, and the hunchback wants to marry her. The scene in which the deformed man declares his love and is refused is played with some feeling by Mr. Turner and Lillian Gish.

Later he is bitten by a snake (another finely presented scene), a young prospector carries him home and administers a remedy that saves his life. Of course the prospector is destined to be the girl's sweetheart, and an entirely human jealousy embitters the hunchback's heart. Presently the prospector suffers a snakebite, and it is the hunchback's turn to succor him. Drop by drop the unhappy man allows the precious remedy to flow from the bottle; the girl rushes into the room; his duty to her and the natural kindness of his nature conquer, and the life of his rival is saved. Mr. Turner shares the central interest with Miss Gish, who presents a girl of spirit and charm. The young prospector is

the conventional stalwart figure and smaller parts are properly cast. Locations were selected with an eye to picturesque wildness and the camera man produced a clear film. D.

"BY POWER OF ATTORNEY"

Three-Reel Eclair Drama, Featuring Adriana Costimagna.

The spectacular qualities of this film are high. The story, that bears for a subtitle *The Mystery of Jack Hilton*, permits a welcome variety in scenes and exciting situations. Settings, whether representing buildings in France or the Oriental splendor of India, are up to the best standard of foreign productions. Acting is sincere and photography, except in a few interiors where the light was insufficient, is beautifully sharp.

Wild animals in pictures are no longer a novel sight, but their power to cause thrills remains. Audiences are not yet too sophisticated to respond to the peril of a woman locked into a cage with leopards, or that of a man who is bound hand and foot and placed at the mercy of lions. They should enjoy the circus scene in which Adriana Duncan, a tamer of wild beasts, fondles a leopard in her arms, and for a few tense moments we recommend those that Hilton passes in the "Court of Lions." One other wild animal scene, that in which a leopard springs at its mistress, would be more effective were the presence of the beast in the house accounted for and were the results of the attack explained. Apparently the woman is about to be torn to pieces, yet she appears immediately afterwards unharmed. Perhaps the film was cut a little too freely at this point.

For the most part, the story has been plausibly handled. It concerns a navy lieutenant, Hilton, who marries Adriana against his uncle's wishes. He is ordered to join an exploring party, bound for the sacred river of Belopore, in India, and is just starting when informed of his uncle's death and the fortune that has come to him. Unable to see his wife, Hilton relies upon an old friend to carry the good news to her and protect his interests. While the officer is fighting with natives and narrowly escaping death in India, Adriana is being swindled out of the inheritance by the false friend at home. The interest in the fate of each is well sustained, up to the not unexpected climax in which the husband arrives to protect his wife from the unwelcome advances of the false friend.

The palace of the rajah is a particularly fine bit of staging. Furnishings are suitable and the inmates are costumed in appropriate fashion. D.

"THE CHERRY PICKERS"

Two-Reel Feature Produced by Collis Campbell for the Selig Company from the Script by Joseph Arthur. Released April 13.

John Nasarre Wheeler Oakman
Major Brough Gordon Rackville
Colonel Guast Frank Clark
Aycock Jack F. McDonald
Leukman William Elmer
Viceroy Al. W. Finsen
Nourmale Beanie Krton

A drawing-room military drama placed in the hills of India, with the British soldiery opposed to the picturesque tribesmen sitting over the hills in their bernooses with scimitars a-gleaming. The picture shows the decided influence of the Kathlyn pictures, which were being produced at the same time; or if not, there is a curious resemblance between the two that is a matter of chance. For those who love adventure, however, this two-reel melodrama will appeal with its action. At the same time it does not satisfy any one requirement of treatment, as it switches from the drama to the melodrama, and then to the highly improbable, as the three degrees of excitable action. One disadvantage of the plot is that the lover is a swarthy Indian, who is favored by the daughter of the colonel. At times the British are ahead, and at times their more picturesque rivals. The play hardly presents the British in a favorable light. The atmosphere of India is rather good at all times, but the settings within the British fort had not been carefully planned. While the play was well photographed, and the extras were well handled in the battle scenes, and all in all the director has done his best with the poor scenario, the result was hardly a successful effort.

The colonel promises his daughter to the major on the latter's promise to call off a great financial obligation which the major holds against the older man. The girl loves a native, and the major, in revenge, has the favored one cast into prison. He escapes, and saves the life of the major in an uprising which the hillmen undertake against the British. The lover is cast back into prison. In the battle the viceroy is killed and his brother vows vengeance. The brother is captured, and told that the man chained against the window killed his brother. The man chained is the lover of the girl, and the latter is just in time to unchain him before the brother can revolve the cannon and shoot it through the place where the man was chained but a moment before. After some more fighting, on the death of the odious major, the girl and the native are given the colonel's blessing. F.

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REVIEWS OF FEATURE FILMS

"THE WINNER"

Two-Part Feature Photoplay Produced by the Essanay Company. Released April 17.

Dan Ryan Eddie Redway
Fitz Noodle Wallace Berry
Their Inspiration Louise Willis
Her Husband A. Von Seta

Just one month after their annual day the Irish are at it again with the Germans as their opponents, and this two-reel comedy, which opens a little slowly, crowds more and more fun into its length. Incidentally a new star has arisen—no, a new comet, a comet of comedy, in the person of Eddie Redway, the miniature upholder of the Celtic part of the characters, and his naturally funny rendering of the type substantiated by the genuine countenance and mannerisms, helps place him at once among the top-notchers of mirth purveyors of the screen. Opposite is Wallace Berry, whose well-known capabilities are turned to the part of the German. Between the two, and the woman, Louise Willis, they manage to keep the fun up to the record at all times. As to the staging, while plain, it is adequate, and the direction has surpassed itself in the conception of original fun. There are two ways of producing laughter. One is the funny plot, where the situations are the laugh-bringers; the other way is the introduction of the funny incidents, the "business." In the present offering the simple plot could claim neither length nor a scintilla of novelty. No one notices that, however, in the severe strain of constant agitation as one merry laugh after another rocks the body into utter obliviousness as to plot or reason.

All is not well in the little village where the Irishman and the German are rivals in love for an obviously unattractive woman (to the audience). Unable to decide which of the two she will choose, she promises to marry the winner in the coming election. Unfortunately, they both lose. Then they meet in her kitchen, and a culinary battle—the flinging around of kitchen missiles—ensues that will make some hot with envy. Well, as they insist upon fighting, a wrestling match is arranged between the two, and while the little Irishman spends his time in training the big man has his breakfast served in bed, and in general, using the reputation of his coming match, has everybody bowing to him. Hot cakes by the stack a foot high are nothing at all on the

very morning that the wrestling match is to take place. The match commences and serves to introduce some holds that are entirely unknown, up to the present writing, to wrestlers of repute. The first fall was secured by the big man with a nose hold. No one knows how to wriggle out of this. Then the little man gets a hair hold, but the other slips out of this only to slip into a toe hold with the teeth. This secured the little man the second fall. In the third and deciding bout the little man sits upon the chest of the other. By a bright inspiration he tickles the other man under the armpit and wins with ease. The next day he is enjoying the fruits of his victory—the woman's company, when the latter's husband, gone for fifteen years, arrives at home and the little man loses his prize after all. The last scene shows the Irishman and the German sorrowfully shaking hands.

"SHORTY ESCAPES MARRIAGE"

Four-Part Feature Produced by the Broncho Company to be Released in Two Parts of Two Reels Each on April 29 and May 6. Scenario by William H. Clifford and Thomas H. Ince. Produced by Richard Stanton.

Shorty Shorty Hamilton
Bud Simms Charles Swickard
Tom Crowne Thomas Chatterton
Nell Holden Rosa Mitchell
Mrs. Simms Miss Midgley

In reviewing a feature of this type, special care must be taken to allow for the many previous releases of a similar nature, and to decide whether this will possibly affect the worth of the present piece. With this play it hardly seems likely. There is not only all the old Western material present here, such as the rough riding and the mess house, and the scenes in general which are indicative of the rough state of civilization which they indicate, but there is besides a long, complex and highly interesting plot. So that, for those who see the first offering of this in two reels, there will be a desire to see the last two as well. Whether the last two will be understandable without having seen the first two is questionable. But, whatever else the four reels are good for, they take you into the heart of the old West, such as we read about to-day, and show, with all the expert means at the command of the company, the real old Western stuff, done so many times

"SONNY|JIM AT THE NORTH POLE"—Comedy-Drama Monday, April 20th
He doesn't reach the Pole, but he saves an express from being wrecked. He's some hero and his father is sorry he hurt Sonny's and his dog's feelings. BOBBY CONNELLY in the title role.

"THE SPIRIT AND THE CLAY"—Drama Two Part Special Tuesday, April 21st
She is with him in his work and his companion in life. He embodies her spirit in his great masterpiece and will not be separated from it. He plunges headlong with it to death. NAOMI CHILDERS and DARWIN KARR are the principals.

"FANNY'S MELODRAMA"—Comedy Wednesday, April 22nd
Her husband doesn't want her to play in it. The police interrupt the show and her husband declares her a great leading lady, and the show goes on, to the great delight of the audience, amid roars of laughter.

"A LITTLE MADONNA"—Drama Thursday, April 23rd
The child's faith in her mother's teaching brings her protection and happiness. At sight of the model of the Madonna her only enemy falls through an open window. MARGARET GIBSON in the lead.

"TANGLED TANGOISTS"—Comedy Friday, April 24th
JOHN SUNNY and FLORA FINCH master the new fangled dance and put to shame those who laughed and called them wallflowers. They bring up their children on the tango.

"HER GREAT SCOOP"—Drama Two Part Special Saturday, April 25th
As a female reporter, she demands respect. She resents a slight and loses her position. Her great scoop lands a gang of thieves in jail and makes her a star reporter and a partnership that makes her and her partner the happiest of couples. MAURICE COSTELLO and MARY CHARLISON in the lead.

SIX A WEEK

"THE AWAKENING OF BARBARA DARE"—Drama Monday, April 27th
"THE TATTOO MARK"—Drama Tuesday, April 28th
"SETTING THE STYLE"—Comedy Wednesday, April 29th
"TONY THE GREASER"—Drama Thursday, April 30th
"BUNCO BILL'S VISIT"—Comedy Friday, May 1st
"MAREKA, THE HALF-BREED"—Drama Two-Part Special Saturday, May 2nd

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before, but ever new and pleasant, especially when presented with such clear and pleasing photography as is the case here. There are, however, a number of beautiful vistas over the mountainous country; and the scenes laid in Mexico are particularly bright and true. In all things it is a scenic success.

Shorty is out looking for some cattle when he is captured by the Mexican soldiers and taken to their garrison across the Rio Grande. In the meanwhile a note comes for Shorty saying that a girl is coming from the East who has been left a large sum of money on condition that she marries Shorty before two weeks are over. The boys at the ranch arrange to have her marry one of the others in proxy; but before the marriage she, having found out that she loves the man who is substituting for Shorty, has his name substituted for that of Shorty in the marriage license. In the meantime, Shorty sends word by a charming Spanish girl where he is imprisoned, and the ranchers at once start out to rescue him. They bring him back to the ranch, only to find that the ceremony of the girl with the man was binding, and thus Shorty escaped marriage. He at once starts out for the Mexican garrison to keep his word with the Spanish belle, whom he promised he would return.

"LOVE VS. DUTY"

Two-Reel Feature Photoplay Produced by the Kay-Bee Company Under the Direction of Scott Sidney from the Scenario by William H. Clifford and Thomas H. Ince. Released April 17.

Mary Kelly Edith Markie
Dan Kelly H. Mayhall
Officer Callahan M. Ephee

There is something so unusual in the way the film opens, and something still more exceptional in the method by which the authors have developed their plot that the offering, from the first scene, continues through the entire length of the two reels in an interesting, well-pictured and often highly exciting way. At times the story reminds us of the releases of a similar nature; but this is principally because the play covers such a large amount of ground. The acting of the above cast has given some opportunities for slightly exceptional work, which they have been quick to grasp.

Kelly, who is leader of a gang, has a daughter in a convent, where the play opens up, and in one of her escapades she is sent home. On her way she is attacked by a gang, but is rescued by a young policeman, who escorts her to her home. Her father, naturally, objects to his calling on his daughter, the more so when he is promoted to the rank of detective. About this time one of the gang leaders calls at the house with some stolen goods. The detective recognizes the goods and the girl rec-

ognizes the man. He follows the man, and eventually locates the gang in the perpetration of another outrage. Policemen come, and the gang are captured with the exception of Kelly. The detective follows further, and corners his man as he is about to escape. Then, bowing to the fact that he is soon to be his father-in-law, he allows him to escape, and tells the officers who come to his rescue that such is the case. Then, after promising to renounce the old life, the father gladly gives his daughter to the young detective.

"MABEL AT THE WHEEL"

Two-Reel Feature Photoplay Produced by the Keystone Company under the Direction of Mack Sennett and Mabel Normand. Released April 18.

The Boob Charles Chaplin
The Girl Mabel Normand
A Rival Mack Sennett

This is a Keystone comedy, having said which you proceed to qualify it by all the adjectives standing for funny, burlesque, grotesque, farcical or screaming that you can think of, and leave with the fear that you have not done it justice. Yes, there is no sense in it, as usual, but like the recent offerings, from which it does not suffer in the least in comparison, it brings the laughter whether you want to or not.

The plot is interwoven with the Vanderbilt Cup race. Now when she falls she falls, so that when the girl falls off the rear of the motorcycle she lands in a puddle of water, and that brings one of the first laughs. Then the girl takes up with the driver of an auto in the great race, and the rivalry is between the two men, who have a battle royal with Irish confetti. Then they switch to mud, and finally the motorcycle fiend retires defeated. The girl then sits in the grand stand on the day her man is to race for the cup. Some very interesting views are shown of the speeding cars, and then the reel ends with a sigh of regret. In reel two the two machines are still skidding around the dangerous turns, and the girl's favorite seems to be ahead, when the rival conceals a scheme of having his rival lose. Taking a hose, he wets the course at a dangerous corner. Thereafter the machines, as they strike the corner, skid, turn completely around, and are seen speeding around the course the wrong way. It is a very laughable effect, and gives the actors a chance for some of their funniest parts.

The bright particular star who carries the male lead is Charles Chaplin. Long acquaintance with the speaking stage, and a naturally funny manner of appearing have made this clever actor, in the three months' experience that he has had in motion pictures, second to none. Mabel Normand carries the female lead with her usual bright success.

REVIEWS OF LICENSED FILMS

And He Came Back (Essanay, April 15).—Broad faces rather well handled by Wallace Berry, Eddie Redway, and Louise Willis. A wife retains fond memories of her first husband, a pugilist, now dead. Her present husband, jealous of his predecessor, becomes so disagreeable that the wife plans a remedy. She engages an actor to impersonate her deceased mate and frighten the annoying husband. Al-garson Botta rules the ranch for a time, but presently he is kicked unceremoniously out of the door, and the warring pair are reconciled. Photography and settings are adequate. D.

Flowers That Bloom in the Spring (Pathé, April 15).—A finely photographed and interesting study of flowers found in this country—the cherry blossom, begonia, iris, geranium, and others. This instructive subject closes a reel with Whimsie's Amity. D.

Whimsie's Amity (Pathé, April 15).—In addition to amusing situations, there is much genuine comedy acting in this entertaining release, running about two-thirds of a reel. Whimsie takes a fancy to an actress, who leads him to believe that his good opinion is reciprocated and, of course, Mrs. Whimsie objects strenuously. After a cleverly played flirtation scene in the actress's dressing room, the wandering husband goes home with the impression of two freshly-painted lips on his cheek. Then Mrs. Whimsie starts to assert the rights of a wife, and in doing so tells the actress what she thinks of pretty troublemakers. It is good comedy, on the reel with *Flowers That Bloom in the Spring*. D.

A Page from Yesterday (Selig, April 15).—Sufficiently dramatic situations are contained in this film, but they are not bound together in a manner to create the illusion of reality. Too much in the way of character and motive goes unexplained. The audience meets a number of people, but never knows them except as the bareheads in a number of unpleasant incidents. In Civil War days, the father of two young women, Betty and Minnie, is a paralytic—a somewhat morbid note of tragedy to start with. Betty is led astray by an artist, who refuses to marry her until he is forced to at the point of a pistol. Then he disappears and a number of years later, suffering from an incurable disease, he returns for one fleeting glimpse at his child. In truly melodramatic fashion he dons a false beard and steals into the house where he leaves \$5,000 and a note, asking forgiveness for past behavior. The drama is intelligently acted by a cast including Adrienne Kroell, Alma Russell, Clifford Bruce, and Ralph Delmore. Several snow scenes make excellent backgrounds for the action. Photography and timing are good. D.

The Chicken Inspector (Vitaphone, April 15).—The chicken inspector in this station quickly amusing farce is Wally Van, otherwise Coney. He goes to New York and buys a badge that authorizes him to inspect poultry of all descriptions wherever found. His adventures with the townspeople at home, and the young women at a country country, are highly diverting. But he comes to grief during his inspection of a burlesque chorus. The girls lined up on the stage, smile deceptively, and reveal the prize that goes before a fall. For waiting in the wings are some of the troupe's elastic artists. Their treatment of Coney may be imagined. Not the least attractive part of an extremely well-produced comedy are the members of the burlesque chorus. Incidentally, the Vitaphone Company offers some good pictures of its Broadway theater. D.

Conscientious Caroline (Edison, May 27).—The poor, abused stenographer has had so much pity bestowed upon her assembled personality, both upon the stage and especially in literature, both fiction and editorial, that it is with a sigh of satisfaction that we see some of the other side of it exposed to public discussion—the girl who loses her position because of her absolute inefficiency. Ashley Miller, the producer, has written his own scenario, thus concentrating the mead of praise which must be bestowed upon him for his absolute success in presenting a comedy that is at once amusing and different from anything that we have seen of late. The firm of Schuchman and Perlmutter are in the jewelry business, and the German and the French of it are amusingly brought to light from the American point of view. They engage a stenographer whose passion is for printed notices, which she carries with her and flashes in the eyes of her employers at all times. Finally the partners get an offer for their firm, an expensive piece that they have had on their hands a long time. They try to sell it, but the girl, thinking that the one partner is trying to rob the other, will not allow him to take the piece out of the safe and has him arrested. They lose the sale. Then in the last scene, a true comedy scene, the two partners show the girl, still brandishing her notices, out of the office for the last time. William Reiche and Julian Reed are the partners who give a kind of Weber and Fields presentation that is truly comical and admirable. Elizabeth Miller is the stenographer. F.

Innocent but Awkward (Vitaphone, April 17).—It's a Sidney Drew all the way through in sufficient guarantee for this one-reel comedy. With trained mice, a white noodle and a canary bird, and several other species of the animal kingdom which your inexperienced critic is unable to correctly report, the professor (Sidney Drew) visits the son of an old friend and his wife (Arthur H. Ashley and Jane Morrow), and later the doctor (Howard Entwistle) has to be called in to settle the differences and mend the injuries. One of the trained mice escaped and caused the lady to faint in the professor's arms. Then the husband happily happens in and the professor, to prove that he is not embracing the lady, but that she has grown in the way, drops her from the floor. The audience shrieks with joy. Later, after a release from jail, he gets back to his mice and chickens, and, as he turns out the light, murmurs "This is the life." High-class humor throughout and about as funny as one reel can well be. Eleanor Peppercorn is the author and Mr. Drew did his own directing.

A Chance in Life (Lubin, April 17).—First this one-reel offering seems to be a freakish episode, and a rather sad one at that, for the prisoner's escape from prison, and we sit in gladsome expectation, expecting to welcome back one of our old friends—the convict who wants to be honest but whose prison friends won't let him. But as the man meets a woman of dashing mine who fancies him, a long dead, we are slightly disappointed and sit down in cheated attention. But there they come—we were right after all—the two prison acquaintances, just out of jail, and where should they go but to the station in which our hero

is station agent—by pluck and honesty has he arrived—planning to hold up the limited. They bind him in his chair and proceed to place ties across the tracks, when detectives, who have followed their trail since leaving prison, set upon them and a chase ensues. Now, in the meantime, the daughter of the woman who thinks he is her son works in a jewelry store, and has accidentally been locked in the safe by a little girl, whose first thought is to rush to the station agent for aid. The latter, freed by the girl, runs to the store, but cannot open the safe. The pursuit heads that way and the two men burst into the store, quite unconscious that the hero is anywhere around. He holds them up at pistol point and forces the one, an expert safe opener, to manipulate the locks until the safe door opens. The pursuers now burst in and head the two away, while the hero clues the girl in his arms. One little point that the film fails to explain is what the poor mother will think when her daughter marries her "son." However, there is so much action, it is so full of excitement, and the dash-back is so intelligently used, that this one-reel drama is a good example of its own kind. E. M. Jones is the author. Edgar Jones the director, and Louise Huff, Eleanor Barry, Elizabeth Bobb, Edward DeWitt, Edgar Jones, William Harrison, Brinsley Shaw, and George Gowa are in the cast.

Red Head and Ma's Suitors (Selig, April 17).—There is something of the Peck's Bad Boy style about this split-reel comedy, occupying about 900 feet in all. W. E. Wing is the author and he works up one good situation where the woman is hauled over the fence first. The situation where the bad girl—in place of the bad boy in this instance—pours melted solder down on the heads of the grown folks below hardly seems a healthy lesson to teach our imitative young. Well, anyhow, the little girl, being the incarnation of mischief, makes all kinds of trouble for the two suitors of her widowed mother, the two pranks above mentioned being the most spectacular. N. MacGregor is the director with Lillian Brown, Leighton, Harriet Netter, Big Otto, John Lancaster, and Sid Smith in the cast. It is on a length with Doc Yak, Over the Fence and Out. F.

The Peacemaker's Pay (Lubin, April 14).—A not very complicated plot, which is not improved by a tiresome chase through the streets with the usual accompaniment of tragedy for those in their path. The kitchen drudge—the male sex—gets the night off until 10 o'clock but overruns his time in the winning of a considerable sum at a poker session. His wife takes it away from him, and gives him a beating besides. A friend who tries to explain the tardy homecoming of the husband is taken to the station and put in jail. On the end of the reel with *Business and Love*. F.

A Romance of the Forest Reserve (Selig, April 14).—Consciously, perhaps, but unconsciously probably, this one-reel drama of the West tells a big truth. Most of the ground shown in the picture is pretty essentially in the wonderfully photographed, but as bare as the top of a marble. Now, this happens to be the exact covering that our "forest reserves" or a large proportion of them possess. We dare say the director picked the ground for the scenery first, and chose the title of the story afterward. But the lesson remains. Suspense is always a good motive in a one-reel film. What should be more potent than the possibilities of dynamite and to this explosive possibility we must once more resort in our search for the exciting and satisfactory play. William Duncan is the producer of the scenario by W. A. Corey. Lester Cuneo, Florence Dye, Sid Jordan, Charles Wheelock, and Gladys Cuneo are the principals. The photography is one of the most remarkable of features in the clearness of not only the scenes close at hand, but at the same time of those in the distance. The ranger orders the coast harder to keep his animals off the national preserve, and, after catching a part of the flock on the reserve, arrests the foreman, and locks him up in his cabin. That night the owner and the other herders overcome him, and, taking the foreman with them, drive the ranger bound up to the State, but before leaving the foreman crosses back to the cliff above the cabin and sets a charge of dynamite with a long burning fuse. The stepdaughter of the owner rushes up and saves the ranger, and, after capturing the foreman, they decide to get married and forget the misdeeds of the others. F.

Business and Love (Lubin, April 14).—Well known and lately rather neglected subject, this short farce concerns the brawling attention of the audience with its fun around the bank house. Except that some of the settings are not in accord with the others, the picture is almost entirely satisfactory. As concerns the lighting and the timing, it is not to be faulted. The script by A. W. Sargent, James Hodges and Mae Hotely do the principal work, which is strenuous entirely as contrasted with more subtle expression. The peddler comes to barter his wares, and is greeted with the historic salvo of pistol shots. He succeeds in winning the cook, a thing which none of the others have been successful in doing. On a length with *The Peacemaker's Pay*. F.

Pierre of the North (Essanay, April 14).—Richard O. Travers, E. H. Calvert, Gerda Holmes, Eleanor Kahn, and Thomas Commerford are the rather well-known cast, whose features are almost entirely indistinguishable in this one-reel drama of the snow-covered Canadian wilds. To all those acquainted with the usual in moving picture plots, after a long time the sense will come home and may appeal as being entirely satisfactory. But we would feel more content if the characters were more distinguishable, due not to the lighting, but to the disguising furs. How very unlikely not only in this, but in many others, that there should be a trap door in the floor of a poorly constructed cottage. However, it serves the purpose of concealing the villain who has shot the husband of the woman in whose house he is hiding from pursuit. He tells her that he shot a man in self-defense. Later, she receives a note, telling her that her husband is shot, to come at once. On the way she falls into one of the iron traps that the fugitive has set. Her leg is crushed, and the grateful man carries her to the post, well knowing that he will be arrested for the shooting from which the woman helped him to escape. The first instinct of the husband is to have the fugitive arrested, but when his wife tells him of the sacrifice he made to bring her to the post all is forgiven. On the whole, the play is well presented. F.

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REVIEWS OF LICENSED FILMS



Whisper's Night Out (Pathe, April 7).—By all means send yourself a telegram, Mr. Marlowe, that calls you away, but don't sign the name of an imminent visitor, or the wife will and out as she did in this short reel comedy. Then the wife pretends to have an engagement, writing a note and putting it where her husband will be sure to see it. So that the husband comes back home in a hurry, and after mistaking several innocent people for his wife, begs her profane pardon, and in the end is restored to her confidence. Photography is uneven, but aside from this is comically acted by the well-known Whittens and amply set on a length with Ancient Ruins at Thebes. F.

Ancient Ruins at Thebes (Pathe, April 7).—These are some of the ruins in Egypt showing the massive architecture of the earlier dynasties where the kings and queens carved tremendous tombs for the worldly preservation of their remains. Other interesting views are also shown, all well focused and interesting comically because they are "different." On a length with Whisper's Night Out. F.

A Mix-Up on the Plains (Selig, April 7).—Although it might be the thousandth release of its kind, with hardly any appreciable new aspect to it, the audience seemed to enjoy it, and it brought out many a loud and hearty laugh. It is very acceptably produced as concerns the lighting, is well acted by a cast including William Duncan, Florence Dye, Charles Wheeler, Gladys Chase, Elinor Blevins, and Lester Duncan, and is ably handled by the director, William Duncan, from the script by F. C. Wither. The school mistress elopes, and the ranch foreman fires his cook. So they each advertise in the city paper for a substitute, and the cook is taken to the schoolhouse while the school teacher is put to work in the kitchen. The mistake is speedily found out, so that the cook goes to work at the ranch, but the school mistress has fallen in love with one of her protectors at the ranch, and when she arrives at the schoolhouse it is to announce her marriage. Then the school trustees advertise for an old maid school teacher. F.

The Battle of the Weak (Vitagraph, April 13).—While it covers a lot of ground, and takes the subject and gives it a big aspect, we think that this one-reel drama, by Monte M. Katterjohn, staged by Theodore Marston, would much better have clung more closely to the motive and developed it. While the play is drawn for sympathy the design has not succeeded in bringing out the pathos that might have been expected had the theme received different treatment. The story ends with a fire, and for suddenness is unexampled and serves at that point to wake the interest out of its somnolent state. Harry T. Morey is a pleasure to watch, in spite of the disagreeable part that he has to play in the present instance. Lillian Burns, Marie Williams, Julia Gordon, Ethel Jackson, and Olive Walker are the others in the cast. The story girls are subjected to a lecture by the social uplifter, and the next scene shows the proprietor trying to make love to one of his employees. She repulses him and loses her position. Then she is run down by the brother of the girl to whom her employer is engaged. At his home, where he takes her, they fall in love. When she finds out the relationship she leaves. Then the employer tries to inveigle her by meeting her at an empty house, and the place catches fire as the brother

arrives in time to rescue them both. The proprietor is turned down by the sister, while the brother marries the girl. F.

Pathe Weekly, No. 80 (April 13).—Exclusive scenes showing the progress of a fire in America's oldest city, St. Augustine, more views of the Mexican unrest, Albanian war scenes, the V. W. C. A. presenting Greek plays at Oakland, the King and Queen of Spain, a modified marathon at Cambridge, Mass., and the breaking up of the I. W. W. meeting in New York are among the events shown in interesting vein and clearly reproduced. F.

The Girl's Repentance (Selig, April 16).—A natural tragedy with its ups and downs of hope and despair is this one-reel drama of the days of 1880. Pictured true to time in the few sets and costumes that are used, sufficiently, is not elaborately splattered in the background, this short drama by James Oliver Curwood is more than equal to the average release. Edward J. La Saint is the producer, with Guy Oliver, Stella Hasset, J. McDonald, and Al. W. Wilson in the cast of principals. There is one situation of dramatic interest which the rest of the plot has been constructed. The woman is a natural flirt, and her husband, although this relationship is not brought out as it should be, is jealous of the other man or any other man whom she naturally attracts. In one of his angry outbursts at the carrying on of his wife with another man he knocks him to the ground. For this the insulted man sends a challenge, and the wife receives the message and opens it. Anxious at what she has caused through her flirtations, she determines to take her husband's place in the duel and dresses herself in his clothes. She goes to the appointed place at sunrise, and takes her measured distance from the other man. At the given signal the pistols are fired, and the woman falls dead. Her husband comes rushing up then, but it is too late. The adversary dies. F.

Melody and Art (Biograph, April 16).—Just average in every feature except the ending is the verdict for this one-reel drama. The ending finds the lover and his lassie at least five feet apart without the semblance of a caress, and for this reason, if for no other, it should be distinguished from the routine type of releases. Neither exceptional nor faulty in the departments of staging, photography, and settings and acting, it starts with a serious aspect, and then growing gradually more and more serious, ends at the right point with a serious question still to solve. The girl is an artist—that is, she attempts to paint while the boy in the room beneath is a violinist. They are in love, until the girl happens to meet a successful painter. Then she neglects the musician for the artist, who asks her to pose for him. She yields to his importunities, he promises to teach her at the same time to paint. The musician grows suspicious, and follows to the great painter's studio, where he is in time to rescue the girl from the forced caresses of the artist. The last scene finds his fingers ruined for life, having rescued her from the flames, while she is content to be his housekeeper for life. Just how he is to make his living is not shown or told. Inasmuch as the artist, when the girl repulsed him, told her that she was not and never would be a painter, she has no more hopes than the musician who the ruined fingers for making a living. However, this will make the text of another play. F.

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Out the Past

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REVIEWS OF LICENSED FILMS

Stump (Kalem, May 1).—Marshall Neilan is the director of this part-reel comedy, and with the first scene in the assumption of his new responsibility, an impression of new worth is given. The comedy as the other on the same reel, *Dippy's Dream*, is full of life and rough-and-tumble humor. He seems to specialize on the country police. The comedy is capably directed from every angle, and the output is sure to be appreciated. The cripple pays \$50 for a cure for rheumatism, and the inventor takes him to an inclosed place where there is a beehive on the rampage. The police are called, and get into innumerable difficulties. Marshall Neilan shares the lead with John E. Brennan. Harry Leno contributes a character part. On a length with *Dippy's Dream*.

Dippy's Dream (Kalem, May 1).—Another short farce-comedy full of the burlesque of the phony police. This time they set out to catch the escaped lunatic, and the police department on bicycles adds another page to the already full book of films ridiculing the exaggerated police departments. In spite of its many able predecessors, this offering will suffice to bring many a laugh, not because of their lack of acquaintance with the plot, but because of the numerous and ever new expedients which the director, Marshall Neilan, utilizes in the pursuit of the hearty laugh. John Brennan, Ruth Roland, and Victor Klotman are in the cast. On a length with *Stump*.

A Secret Crime (Kalem, May 2).—To have a woman kleptomaniac on the screen as the lead in a one-reel drama is something distinctly new and more than sufficient to hold the interest. There is a kind of a fairy-tale repentance at the end, and it seems extremely unlikely that the jewelry salesman would have left his sample case open and unguarded where the wife could freely help herself to the contents, but, barring these two strictures, the film possesses a good deal of merit, and especially in the acting where the work was at times superb, if repressed, and wonderfully well cast. Robert Ellis as the husband, and Irene Boyle as the wife, and Little Adelaide Lawrence, a most resourceful miss, who takes the part of the child, are the principals. "Thou Shalt Not Steal" writes the little girl on her slate, so that when the mother, a kleptomaniac by nature, sees the writing, she renounces her past life forever, and promises her husband, who sympathizes with her infirmity, as shown in the previous part of the reel, to quit forever. In as much as this trait is physiological, it seems wrong to teach by means of this widespread means of publicity that it is a matter of mental control. But as an interesting film, we recommend it.

Remains of Ammon (Pathe, April 14).—The city of Ammon, in India, deserted for centuries, occupies the major portion of this scenic film. It shows with clear photography the massive temples, the strange sculptures revealing their Egyptian influence, and the other work of these ancient of history concerning whose customs only this architectural record is left. On a length with *The Picturesque Coast of Catalonia*.

The Picturesque Coast of Catalonia (Pathe, April 14).—What food would be without seasoning is what these pictures would look like without coloring. Add to the naturally pretty scenes along this sea coast province of Spain the gorgeous coloring effects

that are here shown, many in the natural colors of a land of high color effects, and the result is one of the prettiest scenic effects that we have ever seen. Gorgeous is the word most descriptive of the superlative beauty of some of these views. On a length with *Remains of Ammon*.

The Mystery of the Silver Snare (Edison, April 28).—Number six of the *Chronicles of Cleek* Series from the story by Thomas W. Hanshaw, this one-reel detective drama goes somewhat into the past life of the great detective. At the same time it finds him on the defensive rather than ferreting out the crimes of others. There is a lot of the unexpected in several places in the film, but a good deal of the plot is also clouded in obscurity. Ben Wilson as Cleek, Robert Brower, Harry Beaumont, Charles Sutton, May Abbey, and Gertrude McCoy are among the principals in the well-acted cast of characters. Cleek is occupied with his everyday duties, when some of his former criminal associates seek him out. He follows their messenger to the house where they lead him, and, on his arrival in the room, he is greeted with a leveled revolver from every corner. The superintendent of police, however, is on the spot, and captures the whole gang. It is ably staged and clearly photographed.

The Price of His Honor (Kessany, April 7).—Except that the photography, most of the way, is marred by indistinctness, this one-reel drama of the household was one of the strongest of the week's releases of that length. So strong was the subject, so keen the interest it excited, that it might well have been carried out to a two-reel length. It sounds a crescendo note all the way, as it leads up to the scene with which the play ends. The subject is one of love and sacrifice. Richard C. Travera is the man who tells the girl, his fiancée, that he does not love her, and then goes back to his office, where he marries his stenographer, a flashy kind of a person. The girl, Ruth Stonehouse, is heartbroken, but retains her love for the man. Lillian Drew is the stenographer whom he marries, and soon after the marriage she starts flirting with the stenographer who took her place, Bryant Washburn. The girl happens to overhear a rendezvous at his house, and arrives there a few minutes before the wife is due. Then the girl persuades the young man to leave, and when the wife arrives she finds the girl who, at the price of her own reputation, saves the honor of the man she loves. The wife returns to her husband.

The Bondage of Fear (Biograph, April 13).—With its many aided interest allowing for the continual play between the characters and the heightening of the suspense, this one-reel drama appeals to the producing company because of that fact. It does make for suspense, and as far as raising a keen anxiety on the part of its audience, it succeeds admirably. But the story is somewhat impossible and exaggerated. It is well, if plainly presented with well-known sets, such as the bank, the sitting room, and the bedroom. The brother, released from prison, comes back to resume his work notes. The wife, by a clever ruse, succeeds in thwarting him, and in the ensuing argument the brother is shot and killed.

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